

# THE ART-UNION,

## MONTHLY JOURNAL OF THE FINE ARTS,

### THE ARTS DECORATIVE AND ORNAMENTAL,

4c.

No. 74.

LONDON: NOVEMBER 1, 1844.

PRICE 1s.

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## THE ART-UNION.



LONDON, NOVEMBER 1, 1844.

THE PROGRESS AND PATRONAGE  
OF BRITISH ART.\*

In our former number we traced the progress of the Fine Arts in England unto the close of the reign of William IV. Avoiding all discussion of the causes of their general development—proceeding as these do from the natural tendency of the mind, which seeks to give form and a species of existence to ideal conception; or else nurtured by that desire of social and individual improvement common to all—we sought rather to fix attention upon those more prominent facts which a rapid glance over the history of British Art enabled us to present as the most important in its career.

The accession of her Majesty was hailed with the customary adulation. The commencement of a new reign is the birthday of a people; and as men readily forget the past, because no longer in their power to use it for their advantage, or because our bygone felicity is seldom recalled except as induced by contrast, or that the sorrow which has shadowed our days becomes gradually enlivened by Hope the ever-merciful attendant upon the steps of man; so, in this, as in all former instances, the impressions of a reign now swept into eternity were effaced by the more welcome anticipation of the coming greatness of the future. Delusion must be a powerful, active promoter of human happiness; at least so we should judge from the cheerful, energetic self-devotion of its disciples; and the history of popular delusions is in a great degree the history of England. But all was not delusion in this respect; for although the prophecy that literature would procure authors the rivals of the reign of Elizabeth, or as distinguished as those who gave eminence to that of Anne, was not likely to be realized, yet the hope of its intellectual advancement in sisterly companionship with Art was natural and becoming, as well from the consideration of the general condition of the people, as from the higher qualities and endowments of the possessor of the throne. For it was well known that her Majesty regarded Art with the taste of an educated, the feeling of an intellectual mind; that she was largely conversant with its best productions, and was desirous to give it that national importance concurring and consequent upon the condition of a great people. Nor was this an example to be neglected, an impulse given to recoil impassive. The seed was not destined to fall on barren ground; a great change had taken place in public opinion; the galleries and national collections thrown open to the people had been thronged with crowds orderly and attentive, who had viewed them with interest, and had returned to them with respect. If the productions of the Fine Arts are not familiar to the lower classes, it is the consequence of their neglect by the higher. Who have a greater interest in the extension of such resources of rational amusement than the poor? With whose sym-

pathies are they more intertwined? To whom do they appeal with more of truth, and if haply viewed with wonder, to whom are they more the moral law and the religious feeling? But the change we have noticed was not of one class, it pervaded all; it was not confined to the leading cities, but extended to those of secondary rank.

A society was first established in London whose particular object was "the Encouragement of British Art." It met at the house of Mr. Dominick Colnaghi, a name deservedly respected, and held in congenial remembrance with the pleasure of his pursuits. The purpose was good, the rules efficient, the names it heralded not unknown; but whether before its time, or not observant of it,—whether from too much self-confidence, or through an excess of bashfulness which restrained the necessary active exertion for its success; or the consequence of an indolence unrestrained in every respect,—certain it is that, from an established fact, it dwindled into a gentlemanly conversational recollection: its sphere of utility became daily more imaginative, until, small by degrees and beautifully less, it mildly evaporated, and in a manner died by the bland absorption of the Art-Union. This latter Society was soon established, and every year has shown how well grounded were its prospects of aiding and encouraging British Art. In Scotland similar Associations had been earlier formed; and in Dublin the Royal Irish Art-Union may be cited as not alone calculated to encourage Art, but to extend and to consolidate the blessings of social peace. It has opened there a new source of influence and of enjoyment, an enlarged field of honourable occupation, and has become a neutral ground whereon all classes may meet, uninfluenced by the passions of party, and freed from the trammels of sectarian feeling. The most important indication of what may be the future condition of the Fine Arts is undoubtedly, however, the recognition of their existence by the State. The Royal Commission has already done much good, directly and indirectly,—by ascertaining the present state of British Art,—by giving it a wide scope for exertion and for a becoming purpose,—by showing how much its productions can interest every class of the community,—by adding fresco, to us almost a new, certainly an untried, branch of Art; and by seeking to raise a palace suitable to the present age, and the high purposes for which it is erected. Nor is this all. You cannot associate education with genius, and expect the result will be profitless and barren. Nature is not so improvident to man. As we sow the seed, which, for a time hidden, in due time rises, brightening our fields with harvest, so also by the communion of kindred minds are great truths elicited, which, scattered abroad by every channel of opinion, revive it may be in an after age, yet still more productive, still more richly abundant, to be garnered up for the well-being and progressive advancement of nations for ages and ages to come. Accident often determines the career of man, but no truth ever fell to earth without ultimate good. Cowley became a poet by perusing Spenser's "Fairy Queen;" Reynolds, an artist by circumstance almost as casual; and, if genius be great powers accidentally determined to a particular direction, we may fairly hope for its more general development, as the means for its encouragement become enlarged, and its productions better understood. The Royal Commission occasioned the Cartoon Exhibition, the recent Exhibition of Works in Fresco and Sculpture, and that of Ornamental Designs. There was here much failure, much success; but who can say, thus far canst thou go, and no farther; and here shall ambition be stayed? We know not the spirits we may have called into action—the energy which applause may nerve to higher exertion, nor yet the struggle of the mind for future eminence which momentary failure may have evoked. We are never so conscious of, never so earnest in the

exercise of our powers, as when we strive for advancement amid competitors, with the conviction, whatever may be our destiny, that it is within the compass of our will to be the creators of our own. The chances of life are not in our power, their right direction is; and if men were more willing to worship at the altar of intellectual power, rather than to bow down in childish superstition before the image of good fortune, human motives would be more elevated, human action more energetic, and human progress more assured.

One great good, the consequence of the Royal Commission, is already apparent. It has revived the discussion of questions too often neglected, or familiar only to the frequenters of schools of Art. The right appreciation of imitative works must depend upon our accurate knowledge of the principles upon which they are conducted. Judgment must otherwise be accidental, a chance gift, or random speculation, expressed in cant words and technical terms, not very dissimilar from the general tone of household criticism of the day. It is in this respect that the third Report of the Commissioners deserves special attention, as containing Mr. Hallam's observations on the principles which may regulate the selection of subjects for painting in the Palace at Westminster; Lord Mahon's letter on the same subject; and the same considered with reference to the nature and various styles of the formative arts, by the Secretary. The interest this discussion has excited, not only by its subject matter, but from the names there with connected, induces us to abridge these papers, and to review the general arguments they contain.

After stating the object of the Commission, and offering some remarks upon the causes which may have tended to discourage the cultivation, at least in large pictures, of that higher style we call historical, Mr. Hallam proceeds to discuss the question as to the principles which should regulate the selection of subjects. And here, to prevent the misapprehension that exists upon the opinions Mr. Hallam has expressed, and which, no doubt, has been simply casual, and not at all inconsiderate, we shall endeavour to put the case in his own words fairly and freely before our readers. Mr. Hallam then considers this question with reference to two most important points, *the right decoration of the Palace, and the development of native genius in historical painting*, by productions which may be ranked as *works of Art*, and thereby raise the character of the English as a school of painting and sculpture among mankind. Now, here two difficulties arise. First, in the choice of subject; secondly, in its technical treatment. Does English history supply the painter with subjects in accordance with the exigencies of the latter? Can they be both so united that the Palace shall be held appropriately decorated, and the picture considered a work of Art, conducted upon the principles of the best schools. Hereupon issue is joined. In large works of painting, Mr. Hallam is of opinion that, whether in fresco or in oil, it appears to be more than doubtful whether the artist should, in all instances and in all parts of the building, be confined to British history. It requires no skill, he adds, to have observed that, "in the selection and management of subjects, a painter will prefer, wherever his choice is truly free, those which give most scope for the beauties of his art. Among these we may, of course, reckon such as exhibit the human form, to a considerable degree, uncovered; such as throw it into action, and excite the sympathy of the spectator by the ideas of energy and grace; such as intermingle female beauty, without which pictures, at least a series of them, will generally be unattractive; such as furnish the eye with the repose of massy and broad draperies, which is strictly a physical pleasure, and for want of which we soon turn away from many representations of modern events, however creditable to the artist; such as are con-

\* Continued from page 302.



assistent with landscape and other accessories. Now, if we turn our attention to British history, do we find any very great number of subjects which supply the painter with these elements of his composition? I must observe here, that by subjects from British history I mean events sufficiently important to have been recorded, and not such as may be suggested by the pages of the historian to the artist's imagination. As the sole argument for limited selection appears to be grounded on the advantage of association with our historical reminiscences, it can hardly extend to the creations of a painter, even though he may attach real names to the figures on his canvas. And I would here remark, by the way, that the subject of one of the prize cartoons, a work in most respects of great merit, appears objectionable upon this theory of historical illustration; since the 'First Trial by Jury' is not only an event nowhere recorded, but one which no antiquary will deem possible as there exhibited. Nor should any event, as I presume, be deemed historical in this point of view which was, as it were, episodic, and which forms no link in the sequence of causation, affecting only a few persons, great as they may be for fame and rank, without influencing the main stream of public affairs. Even some stories not without relation to the course of general history, and which no writer would omit, might not appear prominent enough for selection, where the illustration of ancestral times should be the leading aim. Yet these might be among the fittest themes for a painter's composition. To take a single example, I should think the 'Rencontre between Margaret of Anjou and the Robber, after the Battle of Hexham,' upon the verge of what should be admissible as English history, in this particular application to the Houses of Parliament. This well-known story perhaps I would not reject, not as being well known, which does not seem sufficient, but as having somewhat of a public importance, according to the common, possibly fabulous, report of those times. I should, however, did it rest upon my judgment, very much hesitate to admit the 'Penance of Jane Shore,' because no public consequence ensued from it, though I can easily conceive it might furnish a beautiful picture. In these two cases it may be remarked, in passing, a female form would be predominant; but for the most part our history, as might be supposed, does not afford any plentiful harvest of what is so essential in historic painting. In fact, the most beautiful and interesting women in English history must be painted, if at all, on the scaffold. In this part of my observations I do not anticipate much difference of opinion. Some indeed have, perhaps, a notion that nothing but parliamentary, or at least civil, history should be commemorated on these walls. But the majority would probably be willing to let Trafalgar or Waterloo find a place, and, in general, whatever we read and recollect from Cæsar to the present day. Yet with this extension it may be much suspected that really good subjects would not be found over numerous. Battles we have, of course, but I cannot reckon battle-pieces the greatest style of historic art; and, since the introduction of field artillery and scarlet uniforms, they are much less adapted to it than they were. Versailles may show us what this is good for. And as to coronations, processions, meetings of princes or generals, and all over-crowded pictures, they will hardly answer the end which we have in view, of displaying the genius of a truly great painter, should we be fortunate enough to possess one." For the remainder of Mr. Hallam's opinions upon this subject, we must refer our readers to his letter in the Report alluded to, and proceed to place before them the leading argument in the reply of Lord Mahon.

"Towards Mr. Hallam," writes his lordship, "I entertain the highest respect and regard, and I sincerely distrust, as I ought, my own judgment on any historical subject which he sees in a different view; but when I find even so eminent an

authority declare, in reference to our new Houses of Parliament, that 'it does appear to him more than doubtful whether the artist should, in all instances and in all parts of the building, be confined to our own British history,' I must own how entirely and how strongly I venture to dissent from that opinion. First, let us consider for a moment what our own British history really is. It is the narrative of a race who, from a low and humble origin, roaming as painted savages over their barren hills, or exposed to sale for slaves in the market-place, have gradually, in the course of ages, obtained perhaps the very first place among the nations; who at home have known how to combine, beyond any other people, the greatest security to property with the greatest freedom of action; who have given tokens, such as no lapse of time and no violence of revolutions could efface, of valour, of virtue, of eloquence, of scientific discovery, and artistic skill; who abroad have tried their strength against every other power, and have never been found inferior; who have proved as successful in the as glorious rivalry of knowledge and benevolence. . . . Can it be, that after exploits whose fame has filled the globe, and which have conquered or colonized no small portion of it, our history affords no sufficient materials for the adornment even of a single edifice amongst us?" His lordship next cites, in reply to the artistic objections of Mr. Hallam, with respect to battle scenes since "the introduction of field artillery and scarlet uniforms," the subjects which our conquests both in Canada and India would afford, such as the death scene of Wolfe, and those that the long train of our Indian successes in the arts of war and peace would supply, by the delineation of the graceful and well-formed, but scarcely-clad Hindoos. With respect to the point raised,—"That for any attractive series of historical pictures," it is essential to "intermingle female beauty;" which Mr. Hallam thinks a strict adherence to our authentic records will not adequately supply, "as the most beautiful and interesting women in English history must be painted, if at all, upon the scaffold,"—Lord Mahon asks,—"Are we to have any state trials?" If we are, could there be a nobler female figure for an artist than the scene which another member of the Commission has so well described:—

"There, on that awful day,  
Counsel of friends, all human help denied,  
All but from her, who sits the pen to guide,  
Like that sweet saint who sat by Russell's side,  
Under the judgment-seat."

Such are the chief points of the discussion between Mr. Hallam and Lord Mahon: one of great interest and of much import to the Arts. We may rationally encourage hopes of social progress, when an incidental point in a particular pursuit can thus win the attention of men so honoured. To Mr. Hallam and Lord Mahon, and, perchance, a few more, this age will owe whatever it may hereafter possess of literary distinction. An age ambitious of the fame of posterity, but which we believe will be considered as simply one of transition, that spread, rather than added to knowledge; active, frequently from vanity; tolerant, generally through fear; affecting fondness of the wise, but always worshipping the expedient, and whose mobility oft encouraged the doubt of its faith in the opinions it upheld; which took from the past its veneration, and from the future its hope.

We shall now endeavour to review the subject in detail, to ascertain the principles upon which historical composition rests, and try whether it be not possible to reconcile the most appropriate system of decoration of the New Houses of Parliament with strict compliance to the rules conducive to the highest style of Art. And here we are bound to confess that, whilst our wishes are with Lord Mahon, our fears are with Mr. Hallam, and we feel that, if his refutation be to come, it must from the brush of the artist, and not from the pens of his critics. There is no judgment like the judgment of facts: one successful picture

will dissipate conjecture, and render argument useless. Dr. Lardner lectured to prove the impossibility of steam navigation to America; but the Great Western anchored at New York, and the Doctor sat refuted. First, as to choice of subject, which, says Sir Joshua Reynolds, should, in pictures such as we now require, "be either some eminent instance of heroic action, or suffering. There must be something either in the action or in the object, in which men are universally concerned, and which powerfully strikes upon the public sympathy." "No event," says Mr. Hallam, "should in this point of view be deemed historical, which was, as it were, episodic, and which forms no link in the sequence of causation, affecting only a few persons, great as they might be for fame and rank, without influencing the main stream of public affairs." To these opinions we should think no objection can be urged, for in the decoration of the New Houses of Parliament we do not seek to form a series of mere picture galleries; embellishment alone is not desired, but propriety, harmony, fitness of design, a species of intelligent consecutive narration, pictures which shall be the history of the past, identified with the purpose of the building, illustrative of the people. But it is said, your choice of subjects, instead of being limited, is liberal. Let us see. Remember it is essential they be strictly confined to British history. Independent of the conditions above cited with respect to historical composition, there are others deserving of attention. The subject of pictures may be derived from history, but they are not consequently historical in the purest meaning of that term as regards works of Art. Every one accustomed to reflect upon this point will feel conscious of the difference existing between pictures which represent the 'Trial of Charles I,' the 'Judgment of Russell,' or those which depict the adventures of Charles II., and of the Young Pretender. The former possess the requisite interest: they form a sequence in the chain of causation, illustrate a period, and are events in which men are universally concerned. Whereas the others, though received as historic truths, have an incidental, a personal, a relative interest, possess a romantic character, a poetic feeling, better suited for men's hearths than national palaces. The first may be termed material, the second pictorial compositions; but the latter cannot well be converted into the former, for by what we call pictorial, we mean pictures in which imagination is greatly blended with fact, resembling history, but the history of the novels and romances of Sir Walter Scott. We do not say these should be entirely excluded, but they should not predominate. Works of Art, when not mere translations from nature or common life, must greatly depend in the treatment of subject, upon memory and the imagination. We can never by these means represent events exactly as they did occur; we therefore should select subjects where the latter can be employed in such conjunction with the former that the event as seen may have all the verisimilitude of fact, the circumstance real, and its action natural. Again, no subject, we submit, should be selected which rests merely on tradition; and is no more historical than the early fictions and myths of the history of Rome.

For example, no subjects are more popular than those of the 'First Trial by Jury,' and 'Milton Dictating to his Daughters.'

Now, with regard to the first, we have already shown in our number for September, 1843, that no such institution as represented in the cartoon ever existed at the period to which it was referred; and we have on this point the high satisfaction of Mr. Hallam's authority in stating, this subject appears objectionable upon this theory of historical illustration, since the 'First Trial by Jury' is not only an event nowhere recorded, but which no antiquary will deem possible as there exhibited. With respect to the



second, we have great doubts of the fact, not that Milton dictated, but that his daughters transcribed. Their duteous character has not passed without suspicion. We have the evidence of the nuncupative will, and the sworn evidence of the poet's brother, Christopher, that he complained "that his daughters were careless of him, being blind, and made nothing of deserting him;" and that they "were undutiful and unkind." His last wife purchased his good opinion by her savoury messes of pottage. Moreover, if Johnson be correct, and he is supported by Todd, Hawkins, and Mitford, there was a cause more cogent—they could not write!! "That, in his intellectual hour, Milton called for his daughters to secure what came may be questioned; for, unluckily, it happens to be known that his daughters were never taught to write; nor would he have been obliged, as is universally confessed, to have employed any casual visitor in disburdening his memory if his daughters could have performed the office." We do not say that subjects such as this, of which at least the truth is hopefully presumable, should be invariably disallowed; but we do feel that caution should be exercised, and that the dignity of history should not be sacrificed to pictorial effect. Next to the difficulty in the choice of subject is the mode of treatment. And here we observe the singular anomaly of a nation seeking, by the principles which brought the Arts to perfection at one period of civilization, to realize effects according to ideas peculiar to another and a more advanced social condition, the latter based upon institutions and customs both opposing and distinct. The result is a conventional agreement often inconsistent, not unfrequently ignorant, generally ineffective. We will contrast the views in this respect of the Greeks and the English. The Greeks were the worshippers of the beautiful; they had the most religious veneration for the systematic and the fitting, and tasked themselves to produce an entire and intellectual harmony of the inward and outward being. The natural symmetry of the Greeks furnished the rules of proportion to the sculptor, and their beautiful works operated by a natural reaction upon the former. The laws even of the Thebans ordained the imitation of the beautiful alone; and the regulations which governed the erection of statues to the victors at the Olympic games were directed to the same end. The statue of the god, when intended for the temple, was executed in the hieratic style; but when otherwise it was redolent of the utmost perfection of physical excellence. Ideal was more sought than truthful resemblance; and it was only to the warrior who had thrice borne away the laurel that an iconic or portrait statue was dedicated. Drapery was always employed as the expression of artistic power; and all exhibited taste, judgment, skilful imitation, and adaption. Now, compare this system with our own!! We seek perfection in works of Art, but forbid the ideal; our statues must be iconic—nature servilely copied. Our costume, the least artistic of any, must be retained; even the very deformity of the body must be seen. George III. retains his pigtail; Lord Nelson, his one arm; and if our heroes die, and are entombed in the recollections of a grateful country with patches on their eyes, and wooden legs, both must be indicated, if not determinately expressed. Seeking to reconcile opposing principles, we fall too frequently into an unintelligent convention; and invention, miserably limited, is eked out by the wretched resources of allegory. Moreover, all is contrast and variance. George III. is the English gentleman in the Windsor uniform. George IV. not so, but the Roman Emperor in appropriate costume. The Duke of Wellington in the east, is the very contrast of the Duke of Wellington in the west, and sits in a conventional style neither Greek nor English, unbooted and "unknown." What beauty, order, harmony, and effect would ensue, by the

adoption of purely classic style,—heroic as regards statues, truthful as concerns history, elevating the Arts in all. On these points we must, however, earnestly direct the attention of our readers to Mr. Eastlake's letter: valuable as all his contributions to the literature of Art are, this has a particular claim upon attention. His knowledge is so extensive, his style so exact, and his experience of the works of the great masters of all schools so evident by the purity, feeling, and elevated dignity of his own, that we feel it to be a benefit conferred not upon the artists of one, but of all countries to place thus, as far as our limits will allow, this contribution before them. There are some further limitations in historical composition not undeserving of attention. Perfect fidelity in a work of Art from the description whence it proceeds it is impossible to expect. Art has now assumed a far wider range than that within which it was restricted by the ancients, and its attempts have been ambitious and equivocal. An historical fact may be suitable or unsuitable to painting—the historian may so convey the details as to render them unpictorial—yet the genius of the artist may make but a portion of the story expressive of the whole. As the succession of time is the sphere of the poet, so space is that of the painter. "He has," says Sir Joshua, "but one sentence to utter, one moment to exhibit;" he cannot fix attention by description, or instruct by detail, but must narrate in one event the sequence of many causes, and the passions of several in the actions of few. A painter has often less resources than a poet; the latter may copy his description from nature, but the former, in reproducing the scene described, has to produce a discretionary effect from faint and fleeting images. In like manner, in reproducing the scenes of history, the artist must frequently be guided by his narrative; yet what imagination could be inspired by Smollett? But, nevertheless, history must be expressively told, and instantly understood; for it is on the first glance of a work of Art that the greatest effect depends; and whenever the spectator is obliged to take the trouble of reflecting and deliberating on it, he soon ceases to be interested. The character of the hero, or leading personage, must be expressed by external appearance, and grandeur of thought by refinement in portraiture; and all must be exercised with caution lest it lead to the sacrifice of truth. Such are our claims upon the artist.

We have dwelt at length upon this subject; at all times it is the duty of the press to instruct opinion; but it is more particularly the duty of this journal to be watchful upon every question relative to the Arts. To endeavour to obtain works of the highest style of Art is due to the public; to show the difficulties which may arise is due to the artist. Inconsiderate censure is readily indulged; and the fame of eminent painters is not to be sacrificed to unauthorized or inconsistent expectations. If asked, upon a general review of the subject, are we precluded by any causes we have detailed from expecting the completion of the new Houses in a manner calculated to raise the character of the British school of Art amongst nations? we reply, no. We rely upon the genius of our artists. We ask only for great caution in the selection of subjects; and that no picture should be executed which has not first been seen in the cartoon. That excellence of the highest class should be sought; and the reward be becoming the purpose and the nation. The general tone of thought in such paintings should be ethical, productive of moral emotion, conceived in a patriotic spirit; and pleasing effect should be combined with intellectual gratification. For sculpture, we trust neither Art nor Nature will be sacrificed to frivolous antiquarian details. A statue is not erected for one, but for all ages; and the hero and the statesman should be recalled not in a contemporary spirit, but as they may assume their rank in the veneration of posterity. Public works should educate public

taste; and if false opinions with regard to Art prevail, it is the duty of the Government boldly to confront them. To restrain committees upon public monuments is impossible: to use the language of a recent author, "They represent a great necessity!"—a necessity, we trust, the Royal Commission will supply. We have referred to the practice of the Greeks in the conduction of public works; and feel we cannot do better on this point than conclude in the words of Mr. Eastlake:—

"The lapse of ages can make no alteration in such principles. It is still unreasonable to look for all the details of history in the Arts which are the sisters of poetry; it is still unquestionable that each must seek its proper excellence, in order to assert its rank in the scale of human attainments; and that, in proportion as the sphere is circumscribed, the characteristic aim which constitutes style requires to be guarded with especial jealousy. In considering the question whether Art should be sacrificed to mere facts, or these to Art, it should be remembered that historical details can be preserved by other records than by representation, and by other modes of representation than by the highest, but that the essential objects of the Fine Arts can be attained by no other means except their own."

We here close our sketch of the Progress and Patronage of the Fine Arts in England. We have traced them from their rise at a period of imperfect civilization, and their progress to another of the highest comparative refinement. Once the companions only of the rich, now the instruction and the solace of all. Once viewed with wonder, now studied with intellectual respect. Once a ray of genius which illumined only the palace, now a light shedding its beneficent influence in every dwelling of the land. Even so should it be; even so should education spread, so should moral truth increase. Wretched is that people which has no communion of social feeling, no point of general concord; where class stands apart from class in the isolation of selfish interest and selfish pride. Of necessity, division will be engendered by political and individual interest; and by such divisions Carthage was subdued and Rome fell. United by one common faith, and enjoying the blessings of equal laws, we trust it is reserved for our countrymen to be further united, not by equality of fortune, but by the equality of intellectual enjoyments, and the refinement inseparable from cultivated pursuits. Should the present reign ensure even but the progress towards this, it will be one to which the glories of Elizabeth are but as painted triumphs; and the eminence of that of Anne, an evanescent dream. We have struggled for freedom in religion, and now worship in a spirit of toleration, tending to unity and peace. We have established a political system, calculated beyond any other to give freedom to thought, impart energy to action, and secure genius its reward. We have learned the necessity of education, and feel daily the duty of strengthening those social affections which bind all classes of society together, and are in truth the cords of man. We have yet to experience the benefit derived from the silent influence of opinions and habits proceeding from sound principles widely diffused, and addressed to an active, practical, and reflecting people. This fruit can only be garnered in the future, as its seed can only be husbanded to perfection by the gradual influence of Time. As the stars fulfil their courses, as the waves still roll as when the voice first went forth, which called them into being, and fixed the limit wherein they should be stayed; as the seasons return in unvaried beauty upon earth, so also do those eternal and divine truths which accompanied the birth of human life still exist, still progress to elevate the mind, and refine the feelings, by the union of Faith with Reason, and the associations of SCIENCE, LITERATURE, and ART.



# ON THE NATURE AND VARIOUS STYLES OF THE FORMATIVE ARTS.

By C. L. EASTLAKE, Esq., R.A.\*

MR. EASTLAKE commences this paper respecting the selection of fit subjects for painting, by stating "that it cannot fairly be considered without referring to the nature of the art itself, and the variety of its styles."

Passing under review the general principles relative to the choice of subject, and showing that in one taken from description some deviation from the original is requisite in order to render its true meaning, he illustrates very ably where representation could not be equivalent to the narrative of the event or fact. He next considers the means employed to overcome the difficulties which oppose, or the limits which confine, the artist.

## ON RESTRICTION TO SPACE.

"The restriction of representation to a single moment, and a limited space, has suggested various liberties in painting and sculpture, in order to render the impression as nearly as possible equivalent to that of the story represented. For example, in Raffaele's celebrated painting, representing the possessed boy brought to the apostles while Christ was transfigured on Mount Tabor, the painter has taken the liberty of bringing the figures of the Redeemer, and those who were with him on the mount during his transfiguration, near, and has reduced the mountain to a hillock. This is an instance of a great liberty taken with space, but not with time, since the two events represented may be supposed to have happened together; and, assuming the above to be the title or subject of the picture, it is evident that, in order to be equivalent to the description, the scene of the transfiguration required to be made prominent. The ultimate object of the artist in proposing such a subject to himself it is not necessary here to inquire into."

"The liberties taken with time are much more common, but they are only considered excusable in historic Art, when they greatly increase the force of the impression, and render it on the whole a more intelligible translation of the description. It is to be observed that the great artist before mentioned, in most of his scripture subjects, does not depart in this respect from the letter of sacred history."

The liberties taken with the personal appearance of historical characters are explained by the precept of Reynolds, which, however, Mr. Eastlake adds, may require, in its strict application to historical painting, to be received with caution. On the points of costume he contributes information derived from a most intimate acquaintance with the best authors of modern times; and we regret that our space obliges us to contract our extracts to the following:—

## COSTUME.

"The liberties taken with costume are notorious, and are frequent among the great masters. Their sole object seems to have been to be true to the imagination. Even in the instance of Nicholas Poussin—the most remarkable of the older painters for attention to costume—the air of remote antiquity, the classic probability, which he contrives to give to his works, are addressed quite as much to the imagination as to the erudition of the spectator, and the artist's materials are selected or modified according to their applicability to this larger purpose, for he is frequently incorrect in the mere scholarship of costume. The rage for classic research in some modern (now nearly extinct) continental schools often led to the reverse of this principle, viz., the habit of addressing the understanding rather than the imagination."

"The extent of modern antiquarian researches, in increasing information in archaeology, has increased the number of critics; and to be true even to the imagination, now, a painter requires to be more attentive to the details in question than the earlier artists were. But the character of Art is unchangeable, and the materials of costume are

\* Unable to present to our readers the entire of Mr. Eastlake's very valuable communication upon the nature and various styles of the Formative Arts, we have selected such parts as appeared to us most important in relation to the question raised by Mr. Hallam, and to the means whereby historic truth may be preserved with due regard to artistic effect; and we would also direct attention to the article on "Mural Painting," connected with this subject.

still to be considered subservient to the end of representation. Notwithstanding the gross errors in costume which are observable in the pictures of the Venetian and Flemish masters, it will be remembered that such errors have scarcely weighed in the balance when their merit as artists has been considered, and that, on the other hand, the most rigid correctness in costume would never of itself be sufficient to constitute a fine picture."

"The practice of the great Italian painters resembled that of the artists of antiquity. Their first care was to avoid as much as possible a modern appearance and ordinary associations in dress; and this was frequently extended even to contemporary subjects and portraits. In selecting obsolete costumes they were at least sure that taste could not alter respecting them, or that if any reaction took place it would be in favour of such costumes. The dress being once removed from the immediate present, they were not particular about the precise period of a subject, and were guided chiefly by the demands of the art. Thus Giorgione appears to have dressed his figures in costumes older than those of the period in which he lived. Raffaele, who willingly introduced the flowing robes of the clergy and religious orders (unaltered from much earlier times), and the armour and habiliments of Swiss guards (uncommon from their foreign appearance), took great liberties with the general costume of the period in which he lived."

"The same freedom is known to have been exercised by the Greek sculptors. 'It is certain,' observes Visconti, 'that the costumes of Greek and Roman statues are not in general those of the time, but belong to an earlier period.'"

"Many of the licences above adverted to are regulated by the style of the art; different subjects, indeed, suppose different modes of imitation, and even different dimensions. The imitation of the details of dress is one of the points which characterize works of Art of moderate size; for the fullest means of imitation which painting can employ are, strictly speaking, most appreciable in such dimensions; as coming within the range of most distinct vision; and hence, the more complete those means, the more the introduction of accidental circumstances is compatible with due gradation. But as dimensions and distance increase, or, as the scale of effect which represents the differences of nature, from whatever cause, becomes less full, or less appreciable, the objects represented require to be selected with an especial regard to their importance, beauty, and character."

"The extreme principle which may be deduced from these considerations is, that in proportion as the means of imitation become circumscribed, the representation of inanimate objects becomes less satisfactory; an exception being necessary in the instance of drapery (in the sense of dress), since it is capable of indicating the living form."

## ON VARIOUS STYLES FIT FOR THE DECORATION OF PUBLIC BUILDINGS.

"Among the various styles of painting and the modifications attending them, it is here necessary to consider such as are fit for the permanent decoration of public buildings, and the subjects which may be appropriate in the present case. In ministering to the tastes of individuals, the Arts may be as varied in their character as the varieties of minds, or of the same mind at different moments, may seem to demand; but in addressing, or being supposed to address a nation, their language requires to be always dignified. If mere magnificence and splendour have been sometimes confounded with grandeur, from the reigning taste of a period, the general intention has been nevertheless the same."

"The evidence of this homage to the public (in its largest sense) is not less necessary in the imitative arts than in architecture, which, in all ages, has marked its national and public monuments with a grandeur (or what has been intended for it) not merely depending on the purpose of the edifice, but addressed, as it were, to the ideal spectator."

"And here it may be allowable to repeat a remark often made, yet too often forgotten in practice, viz., that if magnitude and height have generally been the characteristics of important architectural monuments, the remaining condition of sufficient space for the spectator to receive the impression is indispensable. In Italy, for example in Florence, Siena, and Venice, the public

buildings have an effect which some edifices of thrice their magnitude, in other cities, fail to produce, merely because the condition of space is denied. The ancients, and the Italians of the middle ages, seem to have considered that obedience to laws, respect for institutions, and the emotions of patriotism, are likely to be kept alive when public buildings produce the impression of which they are capable, by being duly displayed; when the poetry of the architect can affect the imagination."

"The imitative arts, applied to public purposes, require in like manner dignity of style. The term 'monumental' has been, of late years, employed to designate works in painting and sculpture, which are of universal or of national interest. Their sources are Religion, Patriotism, and Poetry. Their purpose is to edify, by the highest examples and the highest associations, to stimulate the love of national glory, and to minister to the pleasures of the mind."

"The variety of these general objects supposes a corresponding latitude in the artist's aim, which is at last defined by the character of that section of the public which is supposed to be addressed. The works of Art which the refined citizens of Athens selected for academies, and places which the learned alone were supposed to frequent, often exhibited recondite subjects from the poets; but the portico, which was the daily resort of the common people, was adorned with a painting of 'The Battle of Marathon.'"

Upon the propriety of so conducting the decoration of a public building, that by the variety of its general objects it shall produce the greatest and most appropriate effect upon the various classes of the spectators, Mr. Eastlake offers most valuable information, applied with great taste and knowledge to the Houses now erecting at Westminster; but, as we wish to confine ourselves to discussion of specific styles of Art, we shall enlarge our extracts by the following on

## SCULPTURE.

"The restrictions imposed on the selection and treatment of subjects by the nature of the art itself, are much more rigid in the case of sculpture, which, strictly speaking, has but one style. The principle, that in proportion as the means of representation become circumscribed the imitation of inanimate objects becomes less satisfactory, is here especially applicable. The surface of life, either alone or with drapery that indicates the form or adorns it, was with the Greek sculptors the chief object of imitation."

"As in considering the claims of painting it is desirable to keep the highest style in view, though that style may be seldom attainable or seldom applicable, so in sculpture, a description of the practice of the ancients in their best works may not be out of place here, although it is too certain that modern habits and associations may often render it impossible to conform to the example."

"It will be needless to dwell on the more obvious requisites of sculpture; the necessity of beauty in an art which can conceal nothing; the necessity of balancing its mere weight, and the degree of symmetry in composition that results from it; or the general laws, applicable to all the arts of design, of proportion, breadth, gradation of quantities, and contrast. It is proposed here chiefly to consider its specific style, as more directly affecting the question of the selection of subjects fitted for it. For this purpose it will be necessary to ascend to its simplest elements."

"The art of sculpture imitates with more or less completeness the real bulk of objects, their substance and form, but it does not imitate their colour. This limitation is the effect of good taste; it is by no means from actual impossibility, but because the end of genuine illusion would be defeated by the attempt. A statue coloured to the life might deceive the spectator for a moment, but he would presently discover that life and motion were wanting; and the imitation would be consequently pronounced to be incomplete. Whatever is attempted by the Arts, the perfection of style requires that the imitation, however really imperfect with reference to nature, or even with reference to other modes of representation, should suggest no want. The imagination then consents to the illusion, though the senses are far from being deceived."

"As it is well known that the ancients occasionally added colour to their statues, it will be necessary to consider this difficulty at once. It



may be observed that the colours employed were probably never intended to increase the resemblance of the object to nature, but that they served only to ensure distinctness, or were merely for ornament. The gilding of the hair, for instance, however objectionable, would not be condemned on the ground of its being too close an imitation of real hair. So also the colour which was appropriated to the statues of Mercury, Bacchus, and Pan would never be mistaken for flesh. Sometimes the accessories only were coloured. An epigram ascribed to Virgil alludes to a statue of Amor with party-coloured wings and a painted quiver. But the mixed materials of some of the statues even of Phidias, the gems inserted for eyes, and the silver nails of other figures, all indicate a practice which the taste of modern artists condemns, and which was, perhaps, condemned by the ancient sculptors also. In many cases religious devotion may have interfered to decorate a statue, as paintings of the Madonna are sometimes adorned with real necklaces and crowns. In the instance of the chryselephantine statue of Minerva by Phidias, the Athenians insisted that the materials should be of the richest kind.

"Notwithstanding these facts, and the difficulty of altogether exculpating the artists, it is quite certain that it was impossible to carry further than they did those judicious conventions in sculpture which supply the absence of colour. It may therefore be presumed that such supposed absence of colour was, with the ancients, an essential condition of the art; and it will appear that this condition materially affected its executive style.

"It would indeed soon be apparent that the differences which colours in nature present, for example, in the distinction of the face from the hair, and of the drapery from the flesh, require to be met in sculpture by some adequate or equivalent differences; hence, the contrasts adopted were either greatly conventional or dictated such a choice of nature as was best calculated to supply the absent quality.

"It will first be necessary to inquire what degree of resemblance was proposed in the imitation of the living form. In the fine examples of sculpture the surface of the skin, though free from minute accidents, is imitated closely. The polish is however uniform: first, because any varieties in this respect could not be distinguished at a due distance; and secondly, because a rough surface on marble in the open air is sure to hasten the corroding effect of time by affording minute receptacles for dust or rain, while in interiors the rough portions would be soonest soiled.

"In polishing the marble the ancient sculptors seem to have been careful not to obliterate or soften too much the sharp ridges of the features, such as the edges of the eyelids, lips, &c. These sharpnesses were preserved, and sometimes exaggerated, in order to command a pronounced light and shade on the features at a considerable distance. Such contrivances, it is almost needless to say, were in a great measure dispensed with in statues intended for near inspection. Lastly, the marble received a varnish (rather to protect the surface than to give it gloss), the ingredients of which may be gathered from a passage in Vitruvius.

"These modes of finishing the surface are detailed because it is of importance to remark that this was the extent of the imitation. The varnish, doubtless, would give mellowness to the colour of the marble; but it will be fair to assume that a statue thus finished was nearly white."

#### DRAPERY.

"Drapery, which in nature may be supposed to be different in colour, and is certainly different in texture, was accordingly made to differ from the appearance of the flesh, especially when they were in immediate juxtaposition. Thus, although in marble the colour of the drapery is the same as that of the flesh, it is generally so treated that the eye is enabled, instantly and at a considerable distance, to distinguish the two; and nature is thus successfully imitated. The requisite contrast is generally effected by means of folds varying in direction and quantity according to the portions of the figure with which they are in contact. The difference which the colours of nature exhibit is thus represented by another kind of difference, but which is still in nature.

"Simple and allowable as this principle of imitation seems to be, it was rejected by the Italian sculptors of the seventeenth century, as their prac-

tice evidently shows. In their works the flesh is often confounded with flat drapery (which when projecting from the figure has sometimes the effect of masses of rock), from a mistaken endeavour to give the breadth which is desirable in painting. It is to be remarked that the broad masses of drapery which occur in the antique are always so contrived as to leave no doubt on the mind of the spectator respecting the substance.

"Again, in nature it is possible for hair to be so smooth as to offer scarcely any difference in surface from the flesh. Indiscriminate imitation has also had its advocates in this particular, and many Italian statues of the period referred to want colour to make the hair distinct from the face. The hair in the antique, whether crisp in its undulations, like that of the Venus of Milo; or soft, like that of the Medicean Venus; or bristled in unequal masses, like that of the Dying Gladiator; or elaborately true, like that of the Lucius Verus; or whether even, as in the early Greek works, it is represented by undulating scratches, or by a series of regular curls; it is always more or less rough and channelled so as to present a surface, sometimes from its deep shades almost approaching a mass of dark, opposed to the face. All this is, after all, only a judicious choice, and a skilful translation of nature.

"In these, and similar modes of distinction, as the accessories are treated in a relative and comparative manner, they cannot possibly be so near to nature as the flesh. This relative effect is generally compatible with the admission of some or more of the proper qualities of the accessories; but it sometimes happens that, in them, the relative effect alone is studied. Thus, a detached portion of the hair of the Laocoon, or of the Dying Gladiator, would hardly be recognised for what it represents; the same might be said of detached portions of some draperies. This large principle of imitation is not to be recognised in less perfect examples of the art. The sculpture of the time of Hadrian, even when of colossal size and requiring to be seen at some distance, is indiscriminately finished throughout. The master object of imitation is consequently less effective.

"The possibility of imitating drapery literally, accounts for some of the practices of the ancient sculptors, which, judicious as they were, have been sometimes objected to. Difficult as it may be supposed to be to imitate a flexible substance in stone, the surface which drapery presents in a quiescent state may be copied in marble so as to produce illusion. For, the surface being completely rendered, we have only to suppose the original drapery to be white in colour, and the imitation in white marble is at once on a level with all absolute facsimiles. The consequence would be, that in a white marble statue, with drapery thus literally copied from nature, we should immediately discover that the flesh was not of the natural colour,—a discovery which we should never be permitted to make. The flesh, from wanting colour, sets out with a departure from nature, and taste requires that no other substance should surpass it in resemblance to its prototype: as before observed, this generally follows when the accessories are treated in a merely relative manner. We should therefore pause before we condemn the occasional squareness, straightness, and parallelism of the folds in some antique specimens, since this not only serves to distinguish the drapery from the undulating outline and roundness of the limbs, but gives it that degree of conventional treatment which prevents it from surpassing the flesh in mere truth of imitation. Thus the art is true to its own conditions; and this, at whatever cost attained, is necessary to constitute style."

#### COLOUR.

"The colour of white marble, which, it appears, may sometimes increase the illusion of drapery, is not the only quality by means of which some substances may resemble nature more literally than the marble flesh can. The qualities of smoothness, of hardness, of polish, of sharpness, of rigidity, may be perfectly rendered by marble. There can hardly be a greater accumulation of difficulties for a sculptor aiming at the specific style of his art to contend with, than the representation of a personage in the modern military dress. The smoothness and whiteness of leather belts, and other portions of the dress, may be imitated to illusion in white and smooth marble. The polish, the hardness and sharpness of metal, and the rigidity even of

softer materials, are all qualities easily to be had of stone; yet the white marble flesh is required to be nearest to nature, though surrounded by rival substances that, in many cases, may become absolute facsimiles of their originals. The consequence of the direct and unrestrained imitation of the details in question is, that the flesh, however finished, looks petrified and colourless, for objects of very inferior importance, even to the buttons, are much nearer to nature. The objection to these details, from their unpleasant or unmeaning forms, is here left out of the account.

"The material of bronze is commonly preferred for such subjects, partly, perhaps, because it may be supposed to differ more equally and consistently from the colours of nature; but even this may be questionable, for many surfaces, and even hues, will surpass the resemblance of the flesh to nature."

#### GENERAL REMARKS.

"The foregoing remarks on sculpture are chiefly intended to point out the difficulties that must exist in uniting the highest efforts of that art with the subjects which may possibly be required for the decoration of the new building. In addition to the objections to the ordinary costume as materially affecting the specific conditions of the art, it may be remarked that, in most cases, the literal imitation of the dress of modern ages presents no difficulties which the merest beginner in modelling could not easily overcome. Hence it will be apparent that, notwithstanding the generous disposition of the Government, no real promotion of sculpture can be looked for, if its style is in danger of being debased and its difficulties (even against the inclination of the artists) evaded.

"The introduction of allegorical figures is a resource; but the great question respecting the treatment of iconic commemorative statues still remains unsolved. Perhaps it may yet be possible to reconcile the modern taste to a partial display of the naked form, or to combine a generalized dress with sufficient resemblance.

"After all, the imitation of the ancients has been chiefly objected to, and justly so, when Greek or Roman dresses have been literally borrowed; in other words, when the worst of the antique statues have been copied. A naked figure, with drapery only as an accessory, is preferable to such imitations, and is manifestly best suited to the style of sculpture. It cannot be admitted that statues so treated would be more incongruous with Gothic architecture than costumes of the present day. Moreover, although architecture may be modified by climate, the style of sculpture can hardly be said to be dependent on such conditions.

"A statue which is to confer immortality should not be encumbered with ignoble trifles. The curiosity of the antiquary can be satisfied from other sources, without employing so dignified an art as sculpture to chronicle such details. The statue is a monument to the greatness of the human being, not to the peculiarities of his dress; and, provided the head be an ennobled portrait, the rest of the figure may be attired, if attired at all, for all ages.

"The common mistake that the habits of the ancients and the scantiness of their dress warranted the practice of their artists, has been already pointed out in reference to the costumes of the Greeks and Romans. It is quite certain that the ancient sculptors were guided solely by the demands of the art and of its highest idea; and it is no less certain that the character of that art is still the same.

"The lapse of ages can make no alteration in such principles. It is still unreasonable to look for all the details of history in the arts which are the sisters of poetry; it is still unquestionable that each must seek its proper excellence in order to assert its rank in the scale of human attainments; and that in proportion as the sphere is circumscribed, the characteristic aim which constitutes style requires to be guarded with especial jealousy. In considering the question whether Art should be sacrificed to mere facts, or these to Art, it should be remembered that historical details can be preserved by other records than by representation, and by other modes of representation than by the highest; but that the essential objects of the Fine Arts can be attained by no other means except their own."



## DISTEMPER AND WAX PAINTING.

Two practical papers in the report of the Royal Commission may truly be called a boon to Art in this country, and, when completed, will form an invaluable series of the greatest use to generations of artists to come. We trust that these valuable documents will assist in removing a cloud of prejudice with regard to the subjects of which they treat; and that artists, observing what a variety of modes of painting have been consecrated by the practice of the greatest artists, and how completely age has tested and proved their value in so many important respects, will be more disposed to give the subjects fair consideration, and that the partisan cries of oil on one side and fresco on another will give way to justice and more enlightened views.

We have read with much interest Mr. Eastlake's observations upon ancient tempera painting. A prodigious number of pictures executed by this method exist in Italy, and in other countries which can boast the fortunate possession of the precious works of the earlier masters. People in England who have not had much opportunity of seeing such pictures are referred to the illuminations in MSS., which may be called tempera pictures on a small scale, as the works of Fra Beato Angelico may be termed illuminations on a large scale. We have examined many of these early works, and the dexterity which the artists acquired in the use of their difficult vehicle is indeed surprising; the manifest hatching of the picture\* in the National Gallery is avoided by many masters, and an exquisite degree of finish attained without it, although it probably always exists to a certain extent.

The early tempera pictures are coloured upon what may be termed a *saïse* principle, which we shall essay to describe. We find that the old artist, having a garment to paint of a blue colour, or a red, as might be, used in either case blue and white only, or red and white only. This may be particularly observed in many works of the old Fra Beato, of Luca Signorelli, and others. Thus the shadows are merely pure blue or pure red, and the half tints and lights are obtained by the addition of less or more of the white. This simple process may be called a very natural one, and, if a person ignorant of modern practice in Art were called upon to paint, it is probably that which he would adopt.

Without recommending any entire return to this primitive mode of colouring, we would remark that a wonderful luminosity is the result, and Luini, a master of a much later date, adopted it in his frescoes. To the adoption of an entirely opposite system—to the introduction of too many tints in the different parts of a number of the frescoes exhibited by our artists—we chiefly attribute their want of that luminosity which frescoes should ever exhibit. In pictures intended for monumental decoration we would earnestly recommend a simpler style of colour than that founded on the Venetian, or even less lofty schools, which so extensively prevails with us.

The tempera pictures of the ancient masters are, in numerous instances, in remarkably perfect preservation. That precious gem by Fra Beato which exists in the Louvre may be especially referred to. There is a magnificent work of D. Ghirlandajo in the Innocenti at Florence in an almost equally perfect state, and many others might be cited. When tempera pictures, however, are seen beside the first oil pictures by early masters, we at once acknowledge that the former suffer by the comparison. In many tempera pictures, as compared with contemporary, or nearly contemporary, works in oil, there is a certain blackness to be observed, and this proceeds, no doubt, from a change which takes place in the egg vehicle; others, however, still remain of a wonderful degree of brightness, as we have already observed. The extensive use of tempera in retouching fresco has been fully dwelt upon in Mr. Wilson's report already before our readers, and we need not refer to this further than to remark on Mr. Eastlake's interesting explanation of the remarkably

\* This picture seems injured by bad cleaning—the thin parts being reduced, and the hatchings on the light made too prominent. There are few examples in which the hatching is so glaringly evident, and we do not believe that this picture always presented its present appearance.

insoluble nature of the surfaces of the old temperas or retouched frescoes.

The temperas of the late Italian masters we think ourselves justified in pronouncing to be of comparatively little value; they are remarkable, however, for finish, but they want the depth and richness of oil, and have none of the brilliancy of the tempera pictures of the old masters. They are also remarkable for the perfect state of preservation in which they are frequently found.

The modern Italians paint capably in tempera, but upon much the same principle as our own artists. In Italy such works, favoured by the climate and absence of smoke, endure a long time, which never can be hoped for here. As to the kalsomine and other modern processes, till time has tested them we cannot place much confidence in them, and we confess that we do not wish to see them much used in our public buildings.

Mr. Eastlake's observations upon encaustic are of a very interesting nature; this, or the wax painting of the French, might, we think, become popular amongst us; the execution in either way is not difficult and the effect very satisfactory. Of the various methods we prefer that minutely described at page 52: it is that adopted by Mr. Hiltersperger in the Palace at Munich, is easy and pleasant in the working, dries at once, and becomes very hard; it has, however, a little shine, but this is the case with all the methods adopted in the same city. By the method just described we believe that it is always necessary to paint twice; that is, first to dead colour, and then to complete the picture by a second painting.

The French method is very elegant, and numerous works in the Madeleine, Notre Dame de Lorette, and other places in Paris, have been executed by it. It is necessary to paint at first in a very flat manner; the colour must be laid on of equal thickness everywhere, and with as much equality as in "washing in," an even tint in water colour; and in the second painting much working with the brush must be avoided, else the wax in the colours will be polished and the picture will shine. The French paintings are by no means so hard as those at Munich, and can scarcely be expected to be equally durable.

The Italians paint also with wax and gums, but their methods seem entirely founded upon those of the French.

We certainly prefer fresco to any of the methods thus briefly touched upon, and, spite of the criticisms so freely offered upon our first attempts, putting aside the question of the true appreciation of a monumental style in Art felt or attempted, or totally wanting in our competitors, we think the late exhibition, so far as practical difficulties have been met and overcome, of a most gratifying nature. Many parts of the frescoes, so far as the mere painting is concerned, are admirable and infinitely beyond the first attempts of our German brethren. Some of the paintings are deplorable indeed. That men should have been found to expose, in an exhibition destined to call forth the energies of our artists in the higher walks of Art, such imbecilities as disgraced the old hall, appears incredible; but every competition in Art in this country for any object seems to call into activity a legion of fools proving, on the part of a large portion of the community, an ignorance of Art that is deeply to be lamented.

Standing out from the crowd, however, are the successful competitors both in the frescoes and cartoons, and, we rejoice to think, in many excellent and respectable efforts besides. We therefore entertain a sanguine hope that study, brought to the aid of the vigorous talent which exists amongst us, may lead to a great age of Art in England.

Much use is at present made of the term Monumental Art; we fear that few know what it means; and our artists labour under no ordinary difficulty, inasmuch as their general style of Art is pronounced not to be "monumental;" that is, pictures composed and painted in the usual style of the great majority of the artists of our school are said not to be adapted to the completion of an edifice. We have also in these days much chatter about the true principles of Art as applied to glass painting; and, whilst old specimens are praised, those by West are condemned, although it would be difficult indeed to prove that the old and the modern artists did not act in precisely the same manner in a most important respect; that is, they both painted on walls as they painted their

easel pictures, and painted on glass as they painted on other materials.

If we examine any picture of Perugino on panel, small or large, and afterwards compare with it any of his great works in fresco, we find the principles of composition and arrangement in the latter identical in every respect with those of the former; and we do not believe that an instance can be found amongst the early masters of one mode of thinking in their portable pictures, and another in those on walls; they did not need to trouble themselves with such distinctions, the Art of these times suited both purposes, the character of the design in the Roman school being raised to the highest point. The character of the Venetian school was on a level with portrait painting. Still, we at all times find the same fact existing, as regards practice. And Titian in fresco and Titian on canvas painted in the same spirit; so did Veronese, and so did disciples of other and inferior schools, Guercino, Luca Fa Presto, and so on down to the last and least; but we should commit a mistake if we maintain that, because such are the facts of the case in these instances, we should therefore be justified in conducting monumental works as we do our easel pictures; we condemn the wall paintings of these later masters; nay, we question those of both Veronese and Titian; we find that their reputation does not rest upon them in any respect, but is rather diminished by them.

In glass painting, which we merely mention because it appears to us to support our view of the question, we find at all times artists drawing, colouring, and composing their pictures on glass as they did those on panel or on walls. As Art advances, whilst the drawing becomes more perfect, the windows assume more and more the character of pictures of the time, with perspectives, landscape, backgrounds, and all the accessories required in the particular compositions. It is evident that the masters did not trouble themselves about the principles which we prate about, but thought in the same way in doing all things. West did the same; we have not inquired into the history of his proceedings as to details, as we do not like his glass.

Our new glass painters, imbued with new lights and "principles," have returned to the old practices; and, not content with copying that which certainly is right, they also industriously imitate the ill-drawn forms of the infancy of art, and make themselves quite as ridiculous in their way as the artists whose works they condemn did in theirs. In the mania for revival we find the same view everywhere taken of the propriety of exact imitation, and our Protestant churches are filled with copies of the absurd caricatures of the infancy of Art, and equally absurd subjects from the legends of a dark age, and this when we could fill them with forms of beauty and representations of sacred truths. But it is mightily convenient for the class of artists usually employed this "principle:" unable to draw or design the figure, it must be delightful to find ready-made saints to imitate and to be praised for making such good imitations, even to the dirt upon the old glass.

The question seems to arise, can a style of Art be deemed right which is limited in its effects? and can ours be so which so many think so ill adapted to "monumental" painting? We should be sorry to see any mere principle of imitation adopted in painting, but we believe that an unqualified reform, a change of a very radical nature, is required in the great majority of our artists to place our school where we desire to see it placed, and we wish to trust to our own feelings, our own energies, our own poetry for this; we condemn all importations of foreign artists: such ever has been and ever will be our language.

We trust that we may not be misunderstood in this or taxed with illiberality, and in what we have said we are far from meaning to decry the study of the great artists of other countries; on the contrary, feeling the absolute necessity of such study, we trust that our artists will go to the fountain-head of Art in Italy.

But in forming their own style, if it be possible, let it be original and national; and let us neither see imitations of leading German or leading French artists. But let our living artists study the fixed principles developed in the works of the great masters, and which must guide all artists who would rise to the same level; but in the spirit of their works let them be British, and British only.



## THE PROVINCIAL EXHIBITIONS.

## LIVERPOOL.

**THE LIVERPOOL EXHIBITION.**—The annual Exhibition was opened on or about the 5th of October—an unusually late period of the year, but, perhaps, unavoidably so, in consequence of the metropolitan Exhibitions continuing open so much longer than usual. For hence the galleries of provincial towns receive their principal supplies; and in Liverpool we met many "old familiar faces," although we made acquaintance also with several works of merit, painted expressly to hang upon the walls of the Academy here. Of the former we may point out Herbert's 'Christ and the Woman of Samaria'; Elmore's 'Rienzi in the Forum'; Cope's 'Genevieve'; Patten's 'Madness of Hercules'; Uwins's 'Saint Manufactory' (a work of rare merit, which we marvel to find unsold); Stanfield's 'Mount St. Michael'; Webster's 'Portraits of his Father and Mother'; Poole's 'Besieged Moors'; Ansdell's 'Mary Queen of Scots'; Redgrave's 'Wedding Morning'; Hollins's 'Romeo'; Johnson's 'Highland Lament'; Müller's 'Scene on the Nile'; Claxton's 'Christ at the Tomb of Lazarus'; Ward's 'Delivery of the Young Duke of York'; Sidney Cooper's 'Evening'; Harlstone's 'Sons of Jacob with the Bloody Garment of Joseph'; Woolnoth's 'Trial of Lord Strafford,' &c. &c., with a large number of pictures of less size or less note. Of the "new" works we shall give some account—although our comments must be, of necessity, brief, and we can bring under notice but comparatively few of the 580 of which the Exhibition consists. We select, for observation, chiefly the productions of artists, natives of the town—inasmuch as opportunities for examining such are of comparatively rare occurrence.

No. 21. 'Endymion's Dream,' P. WESTCOTT, exhibits considerable fancy in design, and no slight merit in execution. The colours are somewhat too glaring, and the work is deficient in harmony; but the artist has given *thought* to his work, and made his studies with attentive care. No. 142, 'Resignation,' is a clever portrait of an old English gentleman. It is, however, a misnomer; the subject tells no such story as that intimated by the title.

No. 27. 'Evening,' J. MARSHALL. The name is not familiar to us, as it surely will be hereafter, for in this work there is right good matter; a story effectively told—although it is simply that of a child sleeping in the lap of its mother—and broad and effective painting. We have never seen the deep calm sleep of an infant more perfectly pictured.

No. 29. 'The Board-room of Bluecoat Hospital,' R. ANSDELL. This is one of the ungainly subjects which an artist is sometimes compelled to paint—a number of black, and blue, and brown coated gentlemen seated about a table. In this instance, however, the selection was made by the painter. He was, it seems, educated in the School, and the picture is designed as a gift to the Institution, from which he derived early benefit. The fact is highly to the honour of Mr. Ansdell. He can, as we know, render justice to subjects of a loftier character; his task was one of duty.

No. 36. 'Portrait of T. S. Cooper,' WILLIAM SCOTT. A striking likeness, and a right good painting.

No. 39. 'The Toilet,' T. CRANE. A little picture of a rustic beauty, of very considerable merit. No. 125, 'The Gipsy,' is also a production of much value. Both exhibit talent of no common order in dealing with the actual of every-day life.

No. 56. 'A Mill on the Dee,' S. EGLINGTON. The excellent Secretary of the Academy contributes

\* It gives us exceeding pleasure to state that the Academy prize of £50 was awarded to this picture. The fact is highly creditable to the Liverpool Committee, as showing that they are guided in awarding their prizes by intrinsic merit in the work, rather than by previously-acquired fame; and desire to aid the laudable efforts of young artists by such encouragements as they have it in their power to bestow. This timely recompense may do much in determining the young artist to pursue the highest walk in his profession; and the reputation he is destined to acquire hereafter may be largely influenced by the wise judgment of the critics in Liverpool.

† We must enter our protest against filling up the catalogue with a long poem, consisting of no less than 72 lines; these are quite unnecessary for the artist's purpose; and he can scarcely expect that any one will pause to read them.

several small works, all of them showing an intimate acquaintance with nature and a power to preserve its most striking or agreeable effects. His paintings are pleasant reminiscences of beautiful spots, selected with judgment and taste, and rendered with pure heart and true feeling.

No. 59. 'Crossing the Stream,' P. F. POOLE. A very charming work—one of those delicious productions in painting which Mr. Poole is surpassed by no living artist.

No. 73. 'Sancho's Letter to his Wife,' A. EGG. A capital example of character, bringing the hero of ten thousand pictures forcibly before the spectator.

No. 82. 'Portrait of a Lady,' T. H. ILLIDGE. An admirable portrait—very gracefully pictured, and with sufficient evidence of being true in resemblance to the original. A work of a more ambitious character by Mr. Illidge is No. 151, 'The Viscount Sandon'; full length; a striking likeness; painted with a rare combination of delicacy and force. As a portrait painter, Mr. Illidge is rapidly acquiring fame—making his way to a foremost professional rank, not alone by skill in copying character and expression, but by industry as well as ability in the execution of his works.

No. 87. 'Landscape,' H. JUTSUM. A delicious example of an artist who is always natural, true, and impressive.

No. 95. 'The Lassies' Supply from the Spring,' E. A. GIFFORD. A work of very remarkable merit: the painter has been studying somewhat too much, perhaps, the better known of the Dutch masters; but there are parts of his picture of which the best of them would not have been ashamed; and there is nothing of the servile copyist in the style he has adopted. A shepherd boy occupying the centre of the picture is a very triumph of Art.

No. 107. 'The Officious Servant,' A. SOLOMON. The servant is at "the old trick"—peeping into a letter. The work is clever, and full of point.

No. 109. 'Fruit,' W. DUFFIELD. Remarkably real, elaborately wrought, and very powerful in execution.

No. 112. 'Spring,' H. J. BODDINGTON. A veritable bit of nature.

No. 114. 'The Pedler,' A. MONTAGUE. Manifesting a fine feeling for the picturesque, and adding interest to the scene by skilful grouping of appropriate figures.

No. 115. 'Facing the Enemy,' J. T. EGLINGTON. This artist contributes several good and agreeable "bits"—chiefly, however, of still life.

No. 126. 'The Prisoner,' J. BUCHANAN. Full of humour, point, and character, and executed with no inconsiderable skill. The story is that of a young urchin who is imprisoned to wind his mother's thread-skeins while his companions are at play without. The expression of the boy is inimitably droll.

No. 131. 'Warwick Castle,' W. COLLINGWOOD. A right good copy of the fine old castle-hall of the King-maker.

No. 159. 'The Way through the Forest,' A. VICKERS. A small bit of true English landscape, selected with taste, and pictured with great ability.

No. 155. 'Moonlight Effect,' J. HAYTER. A brilliant sketch, exhibiting singular skill and power.

No. 168. 'Interior at Ambleside,' W. COLLINGWOOD. An English cottage with its accessories, very ably pictured.

No. 175. 'St. Valentine's Eve,' T. CLATER. A capital work, fully realizing the subject intimated by the title.

No. 180. 'Portrait of Thorwaldsen,' E. M. WARD. A picture of great interest. The immortal sculptor is represented at his work.

No. 193. 'The Visit of Consolation,' T. F. MARSHALL. A touching story, told with feeling and force.

No. 208. 'Distant View of Brighton,' E. DUNCAN. A work of singular merit,—brilliant and substantial. The artist has been hitherto known only as a painter in water colours; such productions as this may establish a claim to pre-eminence in the higher department of the art.

No. 214. 'Forest Scene,' J. STARK. A good specimen of an artist who is always excellent, because always true to nature.

No. 220. 'The Match Boy,' R. HANNAH.

Not so favourable an example of ability as the two works by this hand in the late exhibition of the Royal Academy, but showing decided power.

No. 225. 'Scene on the Nile,' J. MULLER. The artist never fails to carry the mind of the spectator with him into any scene he depicts. There are few living painters who surpass him in thorough knowledge of Art; while, as a "student of nature," he gives his whole soul to his work. This is an admirable production in all respects.

No. 233. 'Don Quixote Disputing with the Priest and Barber,' J. GILBERT. A faithful transcript of an immortal passage. The characters have been rarely pictured with so much master skill; the persons seem actually before us. Mr. Gilbert is a painter of whom the profession may be justly proud.

No. 234. 'Master Slender and Ann Page,' R. W. BUSS. The Slender good; the "Sweet Ann" a very poor copy of the portrait "Shakespeare drew."

No. 235. 'Comrie, Perthshire,' JANE NASMYTH. There are, we believe, three or four sisters who bear this honoured name; and the several exhibitions contain many excellent pictures to which it is affixed. They have all a family likeness, but it is a very agreeable one. Their works are graceful, and at times forcible, blending with feminine delicacy of touch much of strong and energetic character.

No. 247. 'The Prodigal Son,' W. GALE. With much promise of excellence, the subject has been well conceived and is skilfully rendered.

No. 260. 'Two Beggar Lassies,' ALEXANDER GREEN. Painted with much feeling and force.

No. 268. 'Landscape,' T. W. WATTS. One of the choicest "bits" in the collection.

No. 270. 'The Death of a Poacher,' JONES BARKER. A mingling of marked defects with singular merits: the latter, however, being more than sufficient to atone for the former.

No. 277. 'Trefrew Mill,' R. S. BOND. There are three or four small pictures, and one of larger size, which bear this name. They are of a very striking character, and show that the artist has closely studied nature and natural effects. We augur from his pencil still better achievements.

No. 324. 'A Scene from "Comus,"' F. R. PICKERSGILL. This often-painted subject has been rarely treated with better effect. The master-mind is manifested in the composition; and it has been executed with skill, thought, and matured study.

No. 328. \* \* \* W. HUGGINS. A work which pictures the promised age when the wolf shall dwell with the lamb, and the calf with the young lion. The artist has painted the animals with considerable ability; the landscape, too, is good; and the "little child" a clever portrait, although somewhat too "sturdy." The production is, in all respects, creditable to the exhibition.

No. 345. 'La Lengua Espanola,' J. M. LEIGH. A portrait full of force—an evident copy of a reality. Mr. Leigh exhibits another work, No. 384, 'The Morning after a Storm,' in which he has given greater scope to his imagination. It is a work of the very highest merit—a production of veritable genius, that would do honour to any painter of our time.

No. 359. 'Madonna and Infant Jesus,' J. NOEL PATON. This, too, is a work of high class—an ambitious effort, but one which argues very favourably for the *mind* of the painter; for his mind rather than his judgment, however; it is not judicious to study too closely the early Italian masters—imitating merely to show what may be done by labouring at "a style." Mr. Paton's great forte is *originality*; he has an abundance of power to spare, and is not justified in doing that which is little more than copying. We judge of his abilities from his published outlines in illustration of the 'Prometheus Unbound'—a work of the truest and rarest genius, which in any other country would have, long ere this, been a theme of universal admiration.

No. 382. 'Alloway Kirk,' Miss CHARLOTTE NASMYTH. A charming copy of a scene immortalized in "Tam o' Shanter."

No. 386. 'Rocky Lane,' H. HARRIS. A work of good promise.

No. 357. 'The Highland Feud,' R. R. M'LAN. A capital picture of Highland character,—one of a class of subjects in depicting which the artist has rare skill and power.

No. 418. 'Old Mill in Norfolk,' W. H. CROMB.



This is a moonlight effect;—the production of an artist who has proved himself worthy of the honoured name he bears. His father and his brother both died when in the zenith of fame. We rejoice to find the high reputation they rightly earned is to be continued in the family; for there are in this Exhibition three or four works by "W. H. Crome" scarcely inferior to those of the father, and certainly superior to those of the brother. They evidence great freedom of touch, vigour of thought,—a masterly skill in Art; but they afford proof also of a strong and observant mind,—a heart that is abroad with Nature. These landscapes may match with the very best in the gallery; and are in some respects unsurpassed by the choicest productions of our school.

We have thus been enabled to notice but a few of the many excellent work congregated in the rooms at Liverpool. We trust, however, they will attract the attention of more advantageous critics, and that the majority of them will be retained in wealthy Liverpool and its prosperous vicinity. Arrangements are in progress for "the Art-Union"—which we hope to see conducted by gentlemen of influence, who will be judicious as well as liberal.\*

#### MANCHESTER.

**THE MANCHESTER EXHIBITION.**—Although this Exhibition closed on the 12th of October, after remaining open about three months, our readers will permit us to do that which hitherto we have been unable to do—bring under review its general contents, noticing some of the leading pictures which hung upon the walls of "the Institution." Here, as elsewhere, we encountered some old acquaintances—among the principal were, Stephens's 'Hagar and Ishmael,' Patten's 'Hymen Burning Cupid's Arrows,' Pyne's 'London, from Greenwich,' Clater's 'Fifth of November,' Hurlstone's 'Spanish Posada,' Bridgeford's 'Irish Piper,' Inskipp's 'Anglers,' &c. The original contributions are not very numerous from artists of note; and, as a whole, the Exhibition is inferior to that of Liverpool, and much behind that at Birmingham. This is to be regretted; for, as our readers will have perceived from our reports, the sales at Manchester have been considerable—nearly all the really good pictures having been disposed of, either to private purchasers or as Art-Union prizes. The wealth of Manchester is prodigious; and there is a growing desire among its citizens to cultivate a taste for the Arts. It is above all things essential that the supply should keep pace with the demand.

No. 9. 'Views in Hampshire,' MARGARET NASMYTH. Here too, as at Liverpool, the sisters who bear this respected name exhibit several beautiful works,—over-delicately generally, but occasionally manifesting considerable force.

No. 21. 'Old Holyhead Road,' A. HUNT. A landscape which exhibits much power and rightly directed feeling.

No. 26. 'The Assination,' T. BRIDGEFORD. Rich in colour, good in character, and clever in arrangement.

No. 30. 'Summer,' G. W. ANTHONY. A work of much ability, and showing marked improvement.

No. 51. 'St. Benedict's Abbey, Norfolk,' W.

\* We append a list of the pictures "sold," up to the 30th of October:—'The Lassies' Supply from the Spring,' E. A. Gifford; 'Egmont on Sea, North Coast of Holland,' E. W. Cooke; 'The Mistletoe Bough,' S. Eglington; 'Crossing the Stream,' P. F. Poole; 'The Fortune Teller,' H. Room; 'Distant View of Windfield Forest, and Brougham Castle in the distance,' E. Duncan; 'Resignation,' P. Westcott; 'The Gipsy,' a sketch, T. Crane; 'Endymion's Dream,' P. Westcott; 'From Nature,' W. Duffield; 'Basket of Wild Flowers,' Miss Hunt; 'A Roadside Sketch,' F. W. Topham; 'Whitechurch, South Wales,' J. B. Pyne; 'Young Anglers,' D. Cox; 'Facing the Enemy,' J. T. Eglington; 'View across the Lake of Windermere, looking towards Langdale Pikes,' A. Vickers; 'Interior of a Mountain Cottage, Llanberis, North Wales,' P. Browne; 'Cattle returning—Evening,' John Wilson, jun.; 'Distant View of Brighton from Shoreham Harbour, Sussex,' E. Duncan; 'The Pedlar,' A. Montague; 'A Cottage Girl,' P. F. Poole; 'Evening,' T. S. Cooper; 'View near Florence,' W. Havell; 'A Cottage in Kent,' Miss C. Nasmyth; 'The Olden Time,' a sketch, H. Jutsum; 'Passing Storm,' H. J. Boddington; 'Spring,' H. J. Boddington; 'Moonlight,' R. Roffe; 'Sunset,' R. Roffe; 'A Lady of the Fifteenth Century,' A. J. Woolmer; 'On the Meuse,' E. Duncan; 'The Wreck,' Miss M. Bright; 'Grange Bridge and Entrance into Borrowdale,' W. Havell.

H. CROME. A work of very considerable ability, manifesting a thorough knowledge of Art and a careful study of Nature. Mr. Crome has several other paintings in the collection; all of them are good; we trust they will find their way into the Manchester galleries. They are worthy the best.

No. 58. 'Victory,' J. MULREADY. Two game cocks painted with singular truth; the picture may rank very high among those of the class to which it belongs.

No. 62. 'Shortlived Pleasures,' F. F. MARSHALL. Blowing bubbles to please children; a clever and agreeable picture.

No. 68. 'Heath Scene,' E. J. NIEMANN. A capital transcript from nature. There are several graceful and effective "bits," by the same hand.

No. 75. 'Perry Vale, Sydenham,' J. C. BENTLEY. A good landscape, of the true English class.

No. 82. 'The Mimic Ghost,' M. MULREADY. Exhibiting the satisfactory progress of a good pupil in a good school. With something too much of a mannerism which is not original; yet possessing high qualities in Art.

No. 101. 'The Forest Oak,' J. STARK. One of the admirable examples of the excellent artist.

No. 102. 'Howard Visiting the Prisons,' SPINDLER. Exaggerated into an approach to melo-drama; yet with many good points, and manifesting deep study and thought.

No. 116. 'Portrait of Henry Ashworth, Esq.,' C. A. DUVAL. A remarkably good portrait, strikingly like the well-known and respected gentleman.

No. 135. 'A Highland Whisky Still,' R. R. M'LAN. A capital picture, full of character; it seems precisely the true scene; it is easy to believe it was painted from reality.

No. 154. 'Interior of the Church of St. Jacques at Dieppe,' H. GRITTEN. A very near approach to the highest style of painting in this class.

No. 156. 'A Cullercoats Fisherman,' J. SUNTERS. Cleverly pictured, and apparently from life.

No. 161. 'Little Nell and her Grandfather,' Miss J. JOY. Manifesting a fine feeling, and gracefully portraying the character of the original.

No. 175. 'Coursing a Stag on the Highlands,' J. GILES, F.S.A. A bold and brilliant picture; redolent of the dark heather, and strongly characteristic of the scene.

No. 191. 'Taking the Oath of the Covenant in the Grey Friars Churchyard, Edinburgh,' A. CHISHOLME. A picture of rare merit; a volume of thought manifested by a year of labour.

No. 201. 'A Mountain Lake,' T. CRESWICK, A.R.A. This is by no means a good specimen of the artist. The matter is far too little for the size of the canvas.

No. 220. 'The Death of Prince Arthur,' W. B. SCOTT. A work of high merit; better, however, in conception than in execution.

No. 247. 'Shylock and Tubal,' J. GILBERT. A fine example of vigorous thought, and thorough comprehension of the original.

No. 268. 'Windy Morning—Vessels Entering Sunderland Harbour,' J. W. CARMICHAEL. The artist is, beyond question, the best living painter of portraits of shipping; the accuracy with which he pictures details is absolutely marvellous; his "facts" will bear the sternest scrutiny of the practised mariner. Moreover, he is an artist of high ability; and, apart from the singular skill with which he treats the subjects upon which he is generally occupied, he has a fine feeling for the picturesque. His pictures of vessels are, therefore, never dry and uninteresting; and his works are admirable specimens of artistic power.

No. 277. 'Satan Bound for a Thousand Years,' J. MARTIN. Exhibiting the boldness of invention and fertility of fancy which characterize the artist's works. The picture is suggestive of a world of thought.

No. 293. 'Returning from Deer Stalking,' R. ANDELL. Capitally painted animals; a scene depicted, with exceeding accuracy, and possessing great merit as a composition.

No. 348. 'The Pet of the Tribe,' Mrs. M'LAN. A beautifully-painted and deeply-interesting work.

No. 375. 'A Rocky Stream,' P. W. ELEN. A work of good promise.

No. 390. 'View near Keswick,' T. P. HAMILTON. Possessing some marked merits; and inducing the hope and expectation that higher powers will be developed by more matured study.

No. 393. 'Trout Fisher's Home,' R. S. BOND.

Clever, but grotesque; mingling affectations with bits of nature very real.

No. 435. 'Ruth and Naomi,' H. LE JEUNE. This is, on the whole, perhaps, the choicest picture in the gallery. The artist has felt the touching story; and has told it with eloquent force. The passage delineated is this:—"And Ruth clave unto her." Originality in the treatment of a subject so often painted was, perhaps, difficult. But it is impossible to look upon the work without realizing our conceptions of the beautiful characters depicted in it. It is executed, as well as conceived, with high ability; and, taken altogether, is a production of very high merit. The picture was, we believe, the result of a commission given by a gentleman of Manchester. We congratulate him upon the acquisition of a work so truly valuable.

Our limited space forbids us to enter the rooms devoted chiefly to water-colour drawings.\*

#### NEWCASTLE-ON-TYNE.

**NEWCASTLE-ON-TYNE EXHIBITION.**—The Literary and Scientific Institution in this town has been converted into an exhibition room, and contains several paintings by British artists, the majority of which are contributed by gentlemen resident in the neighbourhood. The most valuable of these are from the collection of Smith Child, Esq.,† who has lent for the purpose MacIse's famous picture of 'The Vow of the Peacock,' Stephanoff's 'Twelfth Night,' and an exquisite gem by Mr. Uwins, 'Neapolitan Peasants dressing up the Standard of the Virgin.' This, although a small work, is undoubtedly one of the best productions of the British school; it is impossible to praise it too highly. The painting by MacIse is one of his early works; it was first exhibited about ten years ago; and, although the painter has since then made a huge step in advance, this production is one of which he may be proud at any period of his life. Here, too, are the well-known pictures—Hilton's 'Triumphal Entry of the Duke of Wellington,' Horsley's 'Leaving the Ball,' Witherington's 'Ferry,' Knight's 'Spanish Refugees,' Ward's 'Cimabue and Giotto,' Bus's 'Mock Mayor,' an exquisite landscape by Stark, sent by the Duke of Sutherland, who has contributed several works, &c. &c. &c. There are in the collection, however, none that call for especial notice; we may, nevertheless, congratulate the important district of the "Potteries" on the acquisition of so many valuable works, and the opportunity that has been afforded of adding to them the contributions of artists, many of which, we trust, will be retained in the vicinity.

#### BIRMINGHAM.

**THE BIRMINGHAM EXHIBITION.**—This Exhibition opened about the middle of October. As with that at Liverpool, the period is somewhat late in the year; an evil that we trust will not be likely to occur again. At this season the days are few when pictures may be seen to advantage; and people are more disposed to seek pleasures within doors than to look for enjoyments without. The collection at Birmingham consists of 412 works, among which there are many of deep interest and high value; several of the best have, however, been contributed by residents in the neighbour-

\* The Art-Union prizes were drawn on the 12th ult.; the amount distributed did not, we believe, exceed £400. We were not in possession of the list of pictures selected at the time of putting this portion of our journal to press. It is not improbable, however, that it will be found in another column.

† Mr. Child is not the only gentleman resident in the vicinity of the Potteries who has "patronised" British Art. During a recent visit to the neighbourhood, we had the opportunity of examining the collection of CHARLES MEIGH, Esq., which we purpose, ere long, to bring under detailed review in our journal. The selection confers high honour on the liberal gentleman by whom the noble and valuable gallery has been formed. It consists of no fewer than 150 paintings and 70 drawings, nearly the whole of which are the productions of British masters. Among them are examples of Uwins (4), M'Clise—'The Choice of Hercules'—Collins, Roberts, West, Morland, Wilson, Stothard, Herbert (4)—one of which is 'The Boar Hunt'—Bird, Fraser, Boxall, Ward, Müller (3), Lee, Wilkie, E. Cooper, Creswick, Howard, Gainsborough, Mulready, Etty, Leslie, Constable, E. Landseer, Webster, Reynolds, Hilton—the glorious picture of 'Lear and his Daughters'—Hogarth, Dadd, &c. &c. &c. The drawings are by all the best masters.



hood, whose galleries they adorn. On the whole, it is certainly the best of the Provincial Exhibitions; although inferior to that of last year, when circumstances animated the artists to great exertions, the result of which was to enable them to keep the field entirely to themselves. Of the 412 pictures there are so many seen here for the first time, and of such decided excellence, that we feel it impossible to devote to the subject, this month, the necessary space. We shall hope, however, to render it justice in our next.

It is with exceeding pleasure we state that some of the most meritorious of the paintings are contributed by "native artists,"—artists resident, and pursuing their profession, in the town; while the value of the assemblage is considerably augmented by the contributions of those who, although dwelling in the metropolis, owe their birth and early education to the great mart of iron manufacture.

The Provincial Exhibitions have not, we regret to find, been this year as numerous as they have been on former occasions. We have heard of none at York, none at Bristol, none at Newcastle-on-Tyne, none at Bath, none at Plymouth; and, strange to say, the cities of Oxford and Cambridge have been, as usual, deaf to the call for exertion.

#### GLASGOW.

THE GLASGOW EXHIBITION of works by modern artists is now open. We did not receive our report in time to publish it this month. It is, we understand, creditable; although very few of the leading painters of Scotland are among the contributors.

Of the Glasgow School of Design, too, we hope soon to have satisfactory intelligence to communicate. A new master has been recently appointed to it—Mr. H. MacManus—who, having been for some time pursuing his studies at the Head School in London, has added to very considerable attainments as an artist, much practical knowledge and experience in the several branches of Ornamental and Decorative Art it will be in future his duty to teach. Glasgow is second in importance to no town in Great Britain, and it is above all things essential that the pursuits of its young men should be properly directed and wisely controlled.

#### ART IN THE PROVINCES.

ROYAL BIRMINGHAM AND MIDLAND COUNTIES ART-UNION.—The subscription lists of this Art-Union are now open; and, as we consider that its influence may be usefully exerted in the improvement of national taste, we may be allowed a few remarks in reference to it. It is true, and it is admitted on all hands, that the Art-Union of London is an efficient instrument in the elevation of English Art,—that the funds collected by it, and the objects proposed by it, have created a lively competition for fame amongst English artists, and have diverted them from the humbler pursuits of Art to the attainment of perfection in that class of imitative excellence in which alone it suggests and quickens the emotions of "great" and "sublime." In the Metropolis, the Art-Union of London is rapidly effecting this, its object; but its efficiency in this respect is practically limited to the Metropolis, unless through the co-operation of the provincial Art-Unions. It is by the aid of these latter that the utilities of the parent Institution (for such it must be considered) can be made available throughout our population. These provincial Institutions collate local funds, support local Exhibitions, give publicity to the works of provincial artists, and to the yet immature offerings of genius, and display throughout the provinces the highest efforts of metropolitan Art; they give a residence to Art in the remotest regions, and throw the seeds of taste on the barren places; they arouse the attention of the agriculturists to what is lovely in form and perfect in execution by the distribution of fine engravings; they prompt the genius of the manufacturer by the proposal of premiums appropriate to local employments, and complete the great work so happily begun by the Art-Union of London, namely—the improvement of the taste of the people of England. By the aid, therefore, of the provincial Art-Unions the general appreciation of Art is elevated, the intention of the provincial artist is exalted, the imitative feeling of the provincial artisan is meliorated, and types of metropolitan perfection are placed before the pupils of the

provincial Schools of Design, which types, during their present labours, they may emulate, and in after times may excel. Those, indeed, who have not directed their attention to the subject may ask, "What may be the practical advantages of diffusing a taste for Art throughout the people of England?" The answer is obvious. Manufacturers produce to meet the taste of the people, and so long as that taste be depraved, so long will the taste of our manufactures be rude and inelegant, and the great bulk of English produce be excluded from countries whose people are instructed in the elegancies and proprieties of design. When, on the contrary, the taste of the people of England shall have been corrected and elevated to a perception of what is beautiful and exalted in Art, then, and not till then, will the produce of utilitarian art (the productions of our workshops) be distinguished by suitable and classic design, and fitted for the consumption as well of our own populations as of those of more early civilized nations. The improvement, therefore, of the taste of the people of England will have opened a continental market for the produce of English manufactures generally, and is essential, therefore, to the permanent employment of our artisans, the extension of English commerce, and the improvement of English finance.

YORK.—The annual meeting of the School of Design of York has been held in that city. The report is very encouraging. An apartment above the School has been fitted up as a library and committee-room, and is now used for that purpose. A liberal supply of books of plates has been received from Government, selected from publications of the day best adapted to the purposes of the School, and especially calculated for forming the taste of the higher classes of pupils in carrying out the object of designing. Although some of the pupils have made a rapid and satisfactory advance in the various departments of drawing, yet the time has not yet arrived that they have been able to carry out the ultimate object of the School, in furnishing designers for patterns or other ornamental work, which will yet require farther time. The numerous resident gentry in the vicinity appear to evince much interest in the welfare of the Institution, not only by attending its public meetings for the exhibition of prize productions, but by donations to its collection of examples of ornamental Art. The local committee have zealously sought to promote the success of the School, and have endeavoured to excite the emulation of the students by prizes of appropriate books. To the master, also, every possible service has been rendered by the committee, with the view of stimulating his exertions by adding incentives of gratitude to his sense of duty. He is allowed a moiety of the school fees, which adds about £30 per annum to his salary. Considerable improvements in the lighting, arrangements, and furniture are required; but as the rooms at present occupied do not afford sufficient accommodation for the School, any farther outlay on them will be made with prudent reserve. In this, as well as in several other provincial Schools, it has been found difficult to convince the friends of the students of the great necessity and advantage of requiring, in every instance, the exercises of the elementary courses of outline drawing to be thoroughly performed; and that an ability to draw in outline, with accuracy and precision, must be possessed before the student proceeds to any succeeding stage of the art. The acquirement of partial knowledge, and mere initiatory ability, are commonly considered to be a sufficient qualification for at once entering upon the more advanced studies; and not unfrequently aversion to undergo the diligent labour required to complete the elementary course induces those who are inert, and not well advised, to rest satisfied with a commencement, and to withdraw from the School; but as no real advantage can possibly accrue to any class of students from the acquisition of a little knowledge, and a little skill, the due prosecution of the whole course of elementary exercises has recently been strictly enforced, and the beneficial operation of this rule has, in several instances, been acknowledged by the students themselves. A remark already made under the head of Coventry School, respecting the attendance of very young boys, is applicable to the School at York, and the fact is equally objectionable. Your committee have pleasure in stating that Mr. Patterson, the master of the School, has visited Paris during the Midsummer recess, for the pur-

pose of inspecting the public Exhibition of works of Art and Manufactures exhibited there, from which he has reaped considerable advantage. Mr. Patterson has purchased for the use of the School several beautiful specimens of stained paper, which are not to be obtained in this country.

[We regret that our space this month will not permit us to go farther into details. The School is in all respects progressing satisfactorily; and its patrons and supporters are content to wait for the harvest of which they have sown the seed.]

MANCHESTER SCHOOL OF DESIGN.—This School closed for the vacation in August. During the recess the drawings executed by the students in competition for prizes offered by the local Council have been exhibited, and the public admitted by ticket. In order that the visitors might be made acquainted with the true object of the School, the rooms were filled with various specimens of manufacture, showing the direct application and commercial value of the instructions given. This was excellent in design, and well carried out by placing a few simple articles of common use on a distinct table, each labelled conspicuously with the cost of the raw material and the selling price; showing, as in the examples of brass ornaments, that the intrinsic value of articles selling for 4s. or 5s. was not 6d.; in glass, a plain tumbler, with no other form than that necessity requires, and void of ornament, selling for 1s., contrasted with one of nearly the same weight of material, richly cut, selling for 6s. 9d.: a clear proof of the value that Art imparts, or the result of rightly-directed labour. The same was done with other wares, china, &c.; and the effect produced was powerful, as but few persons had been led to view the matter in that light. The number of visitors to this interesting Exhibition increased daily; and during the fortnight it was open upwards of 5000 persons passed through the rooms, independent of second visits, and included all the leading parties in the district. The Council could not have adopted any more effectual method of making the School known, or of convincing the public of its value. An important step this, seeing that much misconception existed—perhaps more than would have been—from the previous system having produced so little in result; by many the School was supposed to have been given up, or that its object was only to educate in the principles of high Art. This error is now removed from the public mind, and the consequence follows that daily applications for admission are being made; and though everything has been done to accommodate as many pupils as the present rooms will admit—and the number on the books exceeds this—more than fifty applicants are waiting for admission, and these, there is no doubt, would be considerably increased if it was known that means had been adopted to accommodate them.

The specimens of manufacture exhibited were lent by various tradesmen in the town, and many of them showed the state of perfection to which their branch had been carried, particularly some shawls manufactured by Mr. Keir, of Paisley, and specimens of metal casting by Mr. Messenger, of Birmingham. The result has been to create a laudable spirit of rivalry, and many have offered, if due notice is given to the Council, should they determine to hold the Exhibition another year, to produce specimens of the local and other manufactures, which will show the perfection to which the various branches have been carried. Thus will be accomplished an important desideratum, affording not only the students the means of studying the various modes of applying the elements they are learning, but will also be the means of showing to the public the extent and present state of perfection to which the various manufactures may be carried. We wish this may be but the germ of greater things, and that ere long we may see an example set by this enterprising town which will engender a desire for, if not actually bring about, an "Exposition of the Manufactures of Great Britain."

The drawing of the students gave general and unexpected satisfaction, as, from the limited time (short of seven months) the present system had been in operation, but little could be anticipated. The report of the Committee appointed to award the prizes says: "Although the actual amount of Art and Design which the drawings exhibit is not yet very great in itself, still, taking into account the short time during which the present system of tuition has been in operation, it is considerable—sufficient, certainly, to warrant our highest hopes



for the future, and more than sufficient to entitle the School to the support of all who desire the accomplishment of the high ends which it proposes." They certainly bore evidence of the assiduity and the earnest desire of the students to gain knowledge; and reflect the greatest credit on the perseverance and talent of the master, Mr. George Wallis, who was appointed by the Government Council the beginning of the year.

The fourteen prizes consisted of various ornamental works, selected at the request of the Council by Mr. Wilson, director, Somerset-house, and were enclosed in neat folios; on the outside a label with the inscription, "Manchester School of Design, prize, 1844," and the student's name in gold letters; inside, a printed label, stating the class for which the prize was awarded, signed by the Chairman: thus putting into the hands of the successful candidates a certificate of merit which it is hoped will be of service to them in after life. The prizes were presented by James Heywood, F.R.S., on Wednesday evening, October 9, in the presence of the Council and the whole of the students.

This School presents a striking instance of the folly of attempting to teach the elements of the useful arts by making the figure the basis of instruction. Whilst this system was pursued in this School nothing but dissatisfaction prevailed; and it declined not only in public estimation, but dispirited every pupil who went with the anticipation of benefit in the branch of manufacture he was practising, and if the plan had not been changed the Institution must have been given up. It is somewhat surprising that the advocates of the figure system cannot see that such must be the result; for however useful it may be on the Continent—where the elements of Art are made part of every system of daily instruction, and the pupils are acquainted with, and have made considerable progress in, the practice of them, *before they apply* or are admissible into Schools of Design—it is quite useless in this country, for, out of the number that apply for admission to our Schools, not a tithe are competent to execute the simplest elements, and it requires much drilling and practice before the simplest line can be delineated by them; and until we can so far copy the excellent example of our neighbours, and make instruction in Art an essential part of every system of daily education, such will continue to be the case, and our Schools of Design must of necessity be elementary to a far greater extent than is required in the Continental Schools.

It has been with great pleasure that we have sketched this report. The rapid progress of the students, the notice and support the Institution is gaining amongst the inhabitants, and the unceasing desire of the population to avail themselves of its advantages, are circumstances extremely gratifying, and augur well for the future.

#### "THE VINTAGE JUG."

We have endeavoured, from time to time, to submit our views of the application of correct principles to the manufacture of earthenware and porcelain; it will be, in future, our duty, and we need not say our pleasure, to supply examples which exhibit improvements—doing this both by description and illustration. We are the more especially bound to this course, inasmuch as we have perceived of late a strong desire on the part of several extensive manufacturers in Staffordshire to carry out such suggestions as may appear practicable and beneficial. During a recent visit to this important district we were induced to believe that the manufacturer is willing to co-operate with the artist in rendering the objects of his produce really serviceable in contributing to aid the general advancement of taste; and in several of the potteries we obtained convincing evidence that if things were suffered to continue bad, it was only because the public has not been taught sufficiently to estimate what is good, and also because there have been no artists—or at all events but few—to give a judicious bias and a right direction to their labours. By supplying occasional examples of a better order of produce, we shall answer two purposes: first, we may point out to artists and *amateurs of taste* (of which there are now very many actively active), fitting subjects for thought, and proper places for its application; and next, we shall help to bestow

that recompense which all persons hope for and look for at the hands of a public journalist when inventing or improving some object of general utility, or calculated to give enjoyment to an extensive class.

Our present observations have reference to the manufacture of *jugs*—articles of use in every house, and therefore, above all others, those which ought to be most subjected to improvements. We picture one of the most recently produced and the most beautiful; one which we obtained at the manufactory of Messrs. Copeland and Garrett, at Stoke-upon-Trent, where it has been designed and modelled.



There is no department in the manufacture of porcelain in which there is greater variety than in jugs; their vase-like form being susceptible of infinitely varied character. In early specimens of potting these vessels were of the simplest description, being nothing more than a spheroid, with the plainest curve as a handle. From this primitive condition they became the objects of various descriptions of decoration, but never rising above the commonest kinds of ware: the more usual modes being either simple printing in one colour, or merely receiving bands of various colours while the vessel remained upon the turner's wheel. It does not appear that jugs ever became the objects of artistic consideration before the time of Wedgwood, who gave to many which he produced the severe elegance and classic simplicity of the Etruscan productions; indeed, several of his jugs were literal copies from the learned work of Sir Wm. Hamilton on "Etruscan Antiquities."

Since Wedgwood's time, jugs have been more or less "pet" subjects with the porcelain manufacturer, and, like all "pots," they have been fully as often spoiled as improved. In most cases the love has been unaccompanied by knowledge, and the unfortunate object has been introduced with a flourish of trumpets, only to make the elated manufacturer the object of general contempt.

The jug we have engraved, though not faultless, is by far the best that has been brought under our notice. The general form is of the simplest description, and owes its origin to the same classic source as those formerly brought out by Wedgwood. The great attraction of the vessel is derived from the raised figures introduced upon it, and which, while giving to it richness and beauty, convey an idea, or are suggestive, of the purpose for which it is intended, viz., the holding of vinous liquids, or in some way to be used on festive occasions. It is impossible to speak too highly of the talent displayed in the modelling of the figures: they are in strong relief, and are so skilfully placed upon the sides of the jug, that each retains its full importance; while no violent projections occur to interfere with the general contour of the vessel. We have, however, one objection to urge—it is against the minuteness and confusion observable in the masses of grapes and vine-leaves which cover the neck; they lack character; they are too small generally; but the vine-leaves in particular want boldness and determination.

There is no part of this handsome vessel which

pleases us more than the ansation. It is, perhaps, the most critical matter in potting to place the handle upon any object without destroying the beauty of the body of the vessel; and there is no object in which this difficulty is more felt than in the jug. In the instance before us we must consider it a decided achievement. It is not only well placed, but it is in itself a beautiful and characteristic design, being composed of interlacing branches of the vine, which are disposed in a singularly felicitous manner.

We believe this beautiful and truly artistic production is from the design of Mr. Battam, an artist of highly-cultivated taste and sound judgment; indeed, the many beautiful productions which emanate from the house of Messrs. Copeland and Garrett are, if not directly from his hand, at least the result of the judicious influence which his educated mind infuses into the productions of the many workmen employed at the manufactory over which he presides. This is only one of many beautiful objects which we hope to give from time to time, and with which, we are quite sure, the readers of the ART-UNION will be well pleased to see our pages illustrated.\*

#### OBITUARY.

MR. HENRY SASS.

FROM the protracted illness of Mr. Henry Sass, his talents have been long lost to the public; death terminated his sufferings on the 21st of last June. He was born in London on the 24th of April, 1788; and from his father's devoted attachment to the Arts, of which he was a humble follower, may be traced his early love for the profession. He was admitted as a probationer of the Royal Academy at the age of seventeen, during the keepership of Fuseli; and there formed an acquaintance with Hilton, Wilkie, and Etty, which afterwards ripened into friendship that was never interrupted, and only terminated by the grave. Whilst still a pupil, Mr. Sass greatly deplored the want of sufficient opportunity for young men to acquire such a knowledge of drawing as was requisite to gain admission to the schools of the Royal Academy, and during that period devoted much time to the instruction of those who were endeavouring to qualify themselves. By this means he gradually rose to such proficiency in teaching, and adopted such an excellent system, that those who placed themselves under him were seldom unsuccessful. In 1815 he married Miss Robinson, daughter of a gentleman in Lincolnshire, who is left with seven children. In the following year he visited Rome and the principal seats of the Fine Arts, never losing sight of his favourite scheme of establishing a School of Design: he published an account of his tour, which at the time excited considerable interest. On his return to England he opened an Academy in Charlotte-street, Bloomsbury, where he built a studio and gallery lighted after the manner of the Pantheon at Rome. Sir Thomas Lawrence was so pleased with the arrangement of light, that he desired to superintend the erection of the 'Apollo' and 'Laocoon' in the gallery, where they still remain. Almost from the opening of the school he found himself supported by the members of the Royal Academy and other eminent men in the profession. His great activity, enthusiasm, and liberal feelings peculiarly fitted him for such an undertaking; and many of the cleverest artists of the present day were students in his school.

[To this brief notice we may add that the school which Mr. Sass established is now conducted under the management of J. S. Cary, Esq., son of the distinguished and estimable translator of Dante. He is assisted by very competent artists, at the head of whom is R. Redgrave, Esq., A.R.A.; and we understand the establishment is highly and most deservedly prosperous.]

\* Since the above was written we have received another very skilfully modelled and elegantly decorated jug from the manufactory of Messrs. John and Joseph Mayer, of the Dale Hall Pottery, Longport. We should, probably, have engraved a copy of it, if we had obtained it earlier. The neck is formed of the acanthus; the handle of interlaced branches; and the body is ornamented by vine leaves and grapes, with crowned heads of Satyrs. Such productions are cheering signs of progress in the right direction.



## MODERN FRENCH SCULPTURE.

We have occasion to cite from time to time in our notices of Foreign Art the most distinguished sculptors of the French school, but we have heretofore limited ourselves to briefly-written descriptions of their works. We can now, however, present cuts of a few of the remarkable productions of recent Exhibitions. The fame of David d'Angers has taken a wide range upon the Continent, and not unreasonably, since he is the author of many public works of high merit, among which his 'Gutenberg' (the figure holding the scroll) is one of the most celebrated. This statue is in bronze, and was erected at Strasburg in 1840, when the memorable inauguration was celebrated by a festival of three days. Two years before this, a statue by Thorwaldsen



STATUE OF GUTENBERG, BY DAVID D'ANGERS.



STATUE OF THE SIRE DE JOINVILLE, BY BRA.

had been raised at Mayence in memory, also, of Gutenberg, but the two works are strikingly different. The scroll, with the inscription, "Et la lumière fut," is a sublime conception, and admirably fitted to accompany such a work. The erection of statues to the memory of the potentates of the earth is a matter of ordinary occurrence, and none of these seem at any period to have been inaugurated with (to use a German compound) the "heart-deep" homage which has been paid to the memory of Gutenberg in his effigy. We remember the ceremonies attending the presentation of the statue of Rubens at Antwerp, but the occasion was by no means so imposing as this. The bas-reliefs represent the benefit for which the world is indebted during four centuries to the discovery of printing, allegorized under four heads—the great divisions of the globe. Europe displays a crowd of the celebrities of all



countries, among whom are Bacon, Shakspeare, Racine, Albert Durer, Raffaello, Goethe, Schiller, Newton, Watt, &c. &c., the entire number of figures amounting to thirty-eight. Asia is composed of Wm. Jones and Duperron, who are giving books to the Brahmins, and receiving from them manuscripts; and near them is Mahmoud II. reading the French journal the *Moniteur*. In Africa, Wilberforce receives in his arms a negro, who is holding a book, and near them Clarkson is breaking the fetters of a slave; and, in America, Franklin has just drawn from the press the American Act of Independence,



NEAPOLITAN GIRL, BY DANTAN.

while near him are Washington and Lafayette, the latter pressing to his bosom a sword indicative of the achievement of the independence of America. Jefferson and others who signed the act are near; and on the right Bolivar is seen holding a native Indian by the hand, and encouraging him to take a position in civilised life. The festival of the inauguration lasted three days. Early in the morning of the first day, the city presented the most animated spectacle, nearly all the houses having displayed the national flag, and those especially lying in the route of the procession were abun-

dantly ornamented with garlands of flowers. The ceremonies commenced with service at various places of public worship, as at the Cathedral, the New Temple, the Protestant Church, and the Synagogue; and at midday the commencement of the festival was announced by the ringing of the bells of the Cathedral, when all the military and civil authorities and incorporated bodies who had been invited to assist were assembled at the Hotel de Ville, whence they proceeded in order to the Marché-aux-Herbes, the site chosen for the statue, from which the veil was removed after the usual preliminary discourses. The second statue is the work of M. Bra, by whom it was executed for the Museum at Versailles, being that of the Sire de Joinville, who was distinguished under the reigns of Louis VIII., Louis IX., Philip III., Philip IV., Louis X., and Philip V. We may observe in this, as in other works of M. Bra, a studious respect for tradition and the circumstance of narrative; and although there is a pronounced *prima facie* difference in many of his celebrated productions, as between this and his 'Ulysses,' and between the latter again and his 'Regent' and 'Benjamin Constant,' we recognise, nevertheless, one exalted tone in which they all accord. The works of M. Bra are, perhaps, not so popular as those of many other sculptors we



GROUP, BY HUSSON.

could mention; but in this art severity of style is less rapidly progressive in public estimation than a less philosophical sentiment carried out by a rich and brilliant execution. The figure holding the tambourine is after a statue by Dantan the elder, which was exhibited in plaster in 1838, and since executed in bronze. The number of sculptural productions of this year amounted to 121, among which, although there were many of the highest merit, yet, as a whole, the Exhibition was below the average. This statue by Dantan, representing a 'Neapolitan Girl playing the Tambourine,' was one of the most remarkable of the collection; the only work approaching it in character was a statue of a girl by Etex, called in the catalogue 'Damalis,'—a name consecrated by the verse of André Chenier. Simultaneously with this work of Dantan were exhibited by Delarue a statue of 'Leonardo da Vinci'; 'The Martyrdom of St. Margaret,' by Maindron; 'The Genius of Sculpture,' by Maggesi; a statue of 'Juvenal des Ursins,' also by the elder Dantan, &c. &c. But the name of David is not found in the catalogue; it cannot, however, be supposed that this celebrated sculptor has been inactive, since in his atelier were a number of works nearly finished, and of themselves almost sufficient to form an exhibition; but upon all such occasions it is not to be expected that, even should the catalogue contain

the names of all the most distinguished artists of a school, it is scarcely in an exhibition that we should seek to judge of their real merits. An estimate of their genius is best formed in their own studios and from their public works. The small centre group is by M. A. Hussion; it was exhibited in 1842. The subject is distinguished by nothing very original, being 'A young Neapolitan Woman Teaching her Child to Pray.' The cut is perfectly after the spirit of the composition, having been engraved after a copy taken by the Daguerreotype. Of this work it has been observed by a French



VELLEDA, BY MAINDRON.

critic, that it had been better that the sculptor had made out the subject more decidedly, by placing the child in a kneeling position. Such a remark is easily expressed; but we apprehend that the infant could not have been placed in any kneeling position that would have afforded a composition at once so graceful and emphatic. This, moreover, is not among the earliest of the remarkable essays of the sculptor, as may be instanced by the group of 'The Guardian Angel presenting the Repentant Sinner at the Throne of Mercy'; the statue of Bailly for the Hotel-de-Ville; that of



St. Bernard in the Madeleine; two figures of Summer and Autumn at the fountains in the Place de la Concorde; a bust of Marshal Suchet for Versailles; those of Boissy d'Anglas, and the Chancellor d'Ambray, executed in marble, for the Chamber of Peers. There is nothing new, we repeat, in the subject; which can be happily rendered only by an exquisite dealing with our sympathies. A subject of this kind is, in reality, perhaps more difficult of treatment than the Virgin and Child with its thousand versions. The fifth cut is after a work by M. Maindron, which was exhibited in 1839. It is entitled "Velleda," the subject being supplied by the "Martyrs" of M. Chateaubriand, in which the arch-druidess is thus described:—"She was crowned with an oaken branch, and wore a sickle at her side, suspended from a brazen girdle. The fairness of her arm and freshness of her complexion, her blue eyes, rosy lips, and long, light, and loosely-flowing hair, announced a daughter of Gaul, and contrasted strangely with her proud and severe air. She was an extraordinary woman, possessing, in common with all those of Gaul, something capricious and attractive. Her mouth was marked by an expression of disdain, her eye was prompt and penetrating, and her smile singularly mild and expressive. Her manners were now haughty—now inviting; she was, in short, characterized at the same time by an abandon and a dignity—by innocence and art."

In this work the artist has not been limited to the description of a beauty altogether untutored; for, although Velleda is of a race whose superstitions do not admit of their advancing with the progress of their times, she is yet no stranger to the benefits of civilization; for, having been educated to be attached to the order of the Gaulish priesthood, she had a profound knowledge of Greek literature and of the history of her country. "Pride," says the text, "swayed her entirely, and her sentiments were often carried to



PEASANT GIRL OF BRITTANY, BY GRASS.

an excess of exultation." Thus, in the expression, the sculptor seems to have succeeded in conveying the struggle between light and darkness, while the pose and general personal treatment allude to a life of freedom and independence like that of the early Gauls.

The last example is a statue by Grass, 'A Peasant Girl of Brittany,' executed according to a passage of a work by M. Souvestre, 'Les Derniers Bretons,' in which is described his meeting, in a seaside excursion, with a peasant girl seated amid the ruins of a chapel, and playing with human bones. The sculptor has strictly followed the text, which runs thus:—"Her black hair fell in gentle undulation on her neck. She wore a simple garment of linen confined at the waist, and a short petticoat which was torn and somewhat ragged at the bottom, and so short as to show her sunburnt limbs, which were terminated by two well-formed and graceful feet. She was no longer a child, and not yet in advanced girlhood. On our approach she burst into a loud laugh of that fresh and joyous kind in which youth alone can indulge—a causeless mirth which at this age rises from the warm heart as buds in spring time are the growth of the less severe temperature. She looked at us with her head elegantly inclined forward like a listening bird," &c. The passage is undoubtedly striking—a child smiling while touching with her naked feet some of the mouldering human bones which lie around her in abundance in the Golgotha which she has chosen for a resting-place—it is like one of those memorable passages from the works of the great master of that kind of romance, the genius of which is philosophical truth. The sculptor, M. Grass, has acquired reputation by his 'Icarus,' and 'Suzanna at the Bath,' for the former of which he received a medal. He has also executed a bronze statue of Kleber, intended for the capital of Alsace; but the most important of his works is the series of sculptures for the Cathedral of Strasburg—the progress of which we have from time to time reported

#### COLLEGE OF CHEMISTRY.

An Institution is about to be established in the metropolis for advancing the science of Chemistry, in emulation of the great schools of Germany, of which we are constantly hearing so much through the publications of Professor Liebig. The project has the sanction and assistance of a numerous body of Noblemen and Gentlemen, whose names are a sure guarantee of its immediate success. The subscription list already amounts to a considerable sum; and we do not doubt that, as soon as the importance of the College of Chemistry is felt, the necessary funds will be furnished by the public. A printed proposal which we have received sets forth the importance of chemistry in its application to agriculture, commerce, and the Arts, and concludes with the announcement that it is intended this Institution shall embrace,

"1st. 'A LABORATORY' (as designed by Sir H. Davy) for original investigations, and for extending the boundaries of this most important national science, on the model of the Gieslen Laboratory.

"2nd. 'A COLLEGE' for the instruction of students in analysis and scientific research, upon such terms as to encourage young men of talent and scientific taste to apply themselves to chemistry, and for qualifying public lecturers and teachers.

"3rd. Departments for the application of chemistry to especial purposes, as agriculture, geology, mineralogy, and metallurgy, by the analysis of soils, rocks, &c., to medicine, physiology, and the Arts.

"4th. The employment of such means as may appear expedient to the Council for encouraging and facilitating the pursuit of scientific chemistry throughout the country, and for making it a branch of general education."

The influence which an Institution of this kind is likely to exert upon the progress of the Fine Arts is very considerable. It might, perhaps, at first sight appear too strong to assert that the chemical composition and properties of scarcely a single material employed in painting and the Arts are known; and yet, nevertheless, such an assertion would be perfectly correct. The case is precisely similar with medicine. This art, in which every human being is interested, and the Fine and Ornamental Arts, which more especially concern us, have reached their present position altogether empirical. The composition and relations of the materials composing the human body, the causes and results of disease, and the remedies used in their treatment, are very imperfectly known; but new methods of investigation have been recently devised, which render the analysis of organic bodies as easy of accomplishment as the separation of the component parts of a mineral. These methods are principally the fruit of German industry and sagacity; they are scarcely known, and still less used, in this country.

An instrument has been devised by Professor Liebig, and perfected by Dr. Will, denominated, "the apparatus for the combustion of organic sub-

stances," which is characterized by a recent writer as a no less important acquisition to science than the telescope or microscope. By means of the most ingenious processes, the proximate constituents of animal and vegetable substances are isolated, recombined, and have their ultimate elements severally replaced by other analogous elements, giving birth to new compounds, the number and extent of which are illimitable. These means and methods are adequate to the resolution of problems, which have hitherto been thought beyond the limits of chemical research. Thus, for instance, animal bile, or gall, a substance which plays a most important part in the animal functions of the body, and which, by the way, is used in the Arts, was pronounced, even so late as the last winter session, by a London professor of chemistry, to be wholly incomprehensible; and yet, notwithstanding, it has been lately successfully investigated; and by this investigation a new light has been thrown on the most important functions of the animal economy. In like manner oils, varnishes, and mediums, together with vegetable pigments, their composition, differences, and peculiarities, may, ere long, be understood. The inorganic substances used by artists for colours, bases, plasters, &c., are still susceptible of infinite improvement by the application of science. The simple matter of preparing a plaster suitable to fresco painting requires in an especial manner an extended and elaborate scientific investigation.





## SINTRAM AND HIS COMPANIONS.\*

To the courtesy of the publisher we are indebted for permission to print two of a series of woodcuts, illustrative of the famous romance of *De la Motte Fouqué*—an author whose works have been always popular in England. The series consists of ten prints,—the last being a reduced copy of the cut of Albert Durer, the allegory conveyed by which suggested the very beautiful, touching, and impressive story. It is impossible to say what object the artist had in view; but it is not improbable that he designed to issue a number of engravings, to tell some tale of virtue triumphing over evil, such as that which *De la Motte Fouqué* has written. To the single production, however, we owe a work of the highest character; one of the classics of Germany; and—no very trifling debt—also a collection of illustrations the produce of a kindred mind in Art. In this print of Albert Durer, a knight in full armour is pictured riding through "a dreadful valley," surrounded by horrible shapes. At his side is Death, mounted on a miserable horse, while a hideous form—that of Satan—follows in his steps. The knight pursues his way, tranquilly; keeping in sight the friendly battlements of a distant castle. The imagination had thus free scope for work; the artist gave the hint, and the author acted upon it, producing one of the most remarkable volumes to be found in any language; a

\* A Series of Illustrations to "Sintram and his Companions," an Allegorical Romance, by the late Baron de la Motte Fouqué. Drawn on wood by Henry C. Selous; and engraved by Charles Gray. Published by James Burns, 17, Portman-street.

volume which excites the deepest interest, and is not without its moral.

We believe that Mr. Selous made in "The Book of British Ballads" his first essays in drawing on wood. He has advanced and maintained his claim to a far more elevated rank in Art than this comparatively subordinate department of it can procure for him; but we rejoice to find that men of high genius are condescending (if such a term can be so applied) to instruct the million—which, after all, only book illustrations can effectually do. We have here all that can be required: pure and true art, brilliant imagination; correct drawing, accompanied by delicacy and "neatness," carried out to their fullest extent. The mind of a man of genius cannot be more worthily applied. The first of our cuts represents the sleeping knight, haunted by unholy visions—pursued by Satan and Death; in our second cut, he is watched by his tormentors, whose shadows are perceived by one who suspects Sintram of evil. To his insinuations the youth replies:—"I know not those fearful companions; I call them not; and I know not what terrible curse it is which binds them to my footsteps." Other prints exhibit Sintram rushing amid a crowd, exclaiming, "Death and another are closely pursuing me;" "Sintram rescued by the Lady Gabrielle;" "The Death of the aged Biorn," &c. &c. Each affords proof of the artist's careful study of the author he designed to illustrate; and the engravings are to the full worthy of the letter-press. They have been executed with much ability by Mr. Gray.

We shall rejoice to welcome such contributions to illustrated literature; hitherto, unfortunately, the art of drawing on the wood has been "looked



down upon" by our higher artists; on the Continent it is not so: the great painters of Germany and France have long known that, by adopting this mode of intercourse with the world, they were best advancing their own fame and aiding in the improvement of mankind.

Illustrated books are multiplying; we have little doubt that, ere long, nearly every printed publication will receive the aid of the artist. The number of wood-engravers, too, is largely on the increase; the demand, therefore, will not be greater than the supply. Under such circumstances, it is desirable that the list of artists who draw upon the wood should be considerably augmented. Some few examples have been already set by leading British painters; to say nothing of the members of the Etching Club, we may point attention to the beautifully illustrated volume, "The Vicar of Wakefield,"—to which the master-pencil of Mulready has added value. Genius, so employed, is instructing millions. Poor productions of Art which thus obtain publicity will do incalculable mischief, while works that are really excellent, so issued, may prove beneficial to an almost inconceivable extent. No method can be adopted so peculiarly suited to instruct the mass. Recent improvements in machinery have greatly facilitated the illustration of books; formerly, to print a volume with woodcuts was an expensive proceeding; now it involves comparatively little additional cost; and a work so produced may be rendered very effective, if the artist and engraver will pay due attention to the fact, that the prints with letter-press are to be worked by steam—a circumstance which renders necessary a degree less refinement and finish in execution.



## CORRESPONDENCE.

## GLASGOW WELLINGTON TESTIMONIAL.

Sir,—The inauguration of Baron Marochetti's statue of the Duke of Wellington is an event which cannot be regarded with indifference by any who feel an interest in the advancement of the Fine Arts in this country. Every new work of Art, especially having the high and important character which belongs to a national monument, has a twofold significance beyond the subject which it is immediately intended to illustrate. It stands to future times as an evidence of the state of the Arts in our schools, and of the extent to which the principles of Art have been understood, and the influence of Art felt, by those to whom its public patronage was then intrusted. When, as in the present instance, a foreign artist is employed to execute a work intended to perpetuate the name and achievements of the greatest warrior of the day, that work declares to future times either the inferiority of ALL our native artists to the ONE foreigner who has been preferred to them, or the incompetency of those to whom the selection was unhappily confided. The duties, therefore, of a committee involve a far deeper responsibility than those bodies appear generally conscious of; and when the power intrusted to them is improperly administered, whether from ignorance or more culpable causes, it is but justice to our native artists that committees should not escape public censure. It is from such reflections as these, and the attempt made by certain influential persons here to discredit all criticism unfavourable to themselves, that I am induced to beg a place in the ART-UNION for the following remarks.

The inauguration, as it has been rather affectingly called, took place on Tuesday, the 11th of October. The crowd of spectators was very great, and the event was evidently regarded with no little interest by all classes of the community. The first impression on removing the covering in which the statue had been enveloped was, on my mind, one of painful disappointment, and I could not but feel mortified to think that a few men should have had the power thus to affix what I fear will long be regarded a stigma on the good taste and right feeling of the city of Glasgow. That the admiration expressed by the committee and their friends is not universally felt, I have had several opportunities of observing; and I shall not be surprised to find it declining by-and-by, even among those who at present are loud enough in praise of the committee and their *pro-tegés*. In fact, during the last two or three years, a peculiar party feeling has arisen out of this affair; and as the majority of the committee are, and in all other respects very deservedly, highly influential citizens of this place, it was scarcely to be expected that the public generally should be altogether uninfluenced by the speeches, pamphlets, and paragraphs by which the committee endeavoured to secure a verdict before there was any opportunity of examining the evidence. The evidence has been now produced; it is of a very decisive and permanent character; and I doubt not that a just verdict will sooner or later be returned.

The first impression produced by Marochetti's statue is, that it is thoroughly and essentially French. It displays all the frippery and tailor-like detail, without the dash and rapidity of action, which characterize his statue of the Duke of Savoy, at Turin; and this excessive attention to the small details of dress is far more disadvantageous to the general effect, in the modern field-marshal's uniform, than in the warlike costume of the middle ages. It might, perhaps, be difficult, under any circumstances, to adapt the modern military costume to a heroic equestrian statue, so as to avoid altogether the prosaic effect which it is apt to produce; but, in the present instance, the artist has actually gone out of his way to find this prosaic effect. Had his object been no higher than to produce a portrait of the Duke, "in his habit as he lived," he might easily have avoided this blemish in his work; for the mantle worn by the Duke of Wellington so frequently, and on such important occasions, that it has almost become a historical fact, might certainly have been so far idealized as to have produced something of the simplicity so essential in sculpture. To be sure, in that case, we should have lost the uniform, with its aiguillettes and belts, the collars, and ribbons, and insignia of all the Duke's orders, from the Toison d'Or to the Waterloo medal, matters far too important to be sacrificed to mere effect, a thing of no value, except in the eyes of a few odd people, who think themselves connoisseurs. The horse is conceived in the same style. It is too like a portrait; and, in fact, the whole is too like a real man on horseback. This, indeed, is what the committee and their friends consider its great excellence; and, with such notions, they were, of course, right in employing an artist who was in no danger of falling into the ideal. In this view of the matter, their selection was complimentary to British Art.

A letter, understood to be by a leading member of the committee, has appeared in one of the Glasgow newspapers, in which, after inveighing against the "hypercritical meddling" of certain persons, concludes with this singular sentence:—"Had the Duke himself been placed on the pedestal, there would have been those who would have objected to it as a bad likeness." Here we have a key to their theory of what is great and noble in a heroic equestrian statue. The real, live Duke, elevated on Marochetti's pedestal, would, in their eyes, have been a very sublime and impressive spectacle. At any rate, this gentleman thinks that the Duke, in

such a situation, would look very like himself. This may be doubted, I think; but it cannot be denied that the notion is not altogether new. It embodies, indeed, the leading principle on which two artists of some celebrity have proceeded in all their great works—the late lamented Mrs. Jarley, and that distinguished foreigner Madame Tussaud.

The position of the statue is said to be that of a general reviewing his troops; but is quite as like a general sitting for his portrait. The face is not a very striking likeness, and is not expressive of dignity or elevation of character. The figure does not appear to me larger than nature, in the same proportion as the horse; the body is short, the legs large and heavy, and the position in the saddle loose; and this, with the position of the hands—one resting on the holster, and the other on the right thigh—produces an expression of languor and extreme fatigue, which gives a mean, commonplace character to the whole composition. The horse is defective in drawing. The hind quarters are too large and round for the neck and head; the broad and flat forehead is more that of an ox; and the eyes, instead of standing clear out on the temple, are placed under high projecting eyebrows, which give a very odd, disagreeable, half-human expression to the head.

The pedestal, which is eight feet and a half in height, is of Aberdeen granite, with an ornamental moulding of bronze; and very elaborate bas-reliefs in bronze are inserted in the panels, in the four sides. These are very highly finished, and made out in the minutest details; and thus catching the eye by a certain richness of effect, and fixing the attention by their minuteness of finish, ninety-nine out of a hundred spectators are drawn close to the pedestal, and do not look at the statue. And, even when they do retire to a position from which it can be seen, there is a conflicting interest between the statue and the sculpture on the pedestal, which destroys all unity of effect in the whole composition.

The subjects on the two sides are the battles of Assaye and Waterloo; the latter being said to present the moment at which the Duke is said to have said, what it is well known he never said—"Up, guards, and at them!" Marochetti's guards, however, are already up, in advance of the Duke, and are most valiantly charging at—nothing. He had not the heart to introduce "the enemy." The smaller subjects on the ends of the pedestal are, singularly enough, said to be allegorical. They are in reality *genre*, and of the most prosaic character. One represents the interior of a cottage: an old man is seated at a table with a bible before him, and a young woman is rising, to meet a very melo-dramatic Highlander who is entering at the door; a dog lies under the table, and a cat is asleep on one of the chairs. The whole is in very high relief, and very minutely finished—the table, chairs, pussy, even the clock that ticks behind the door; but the costume is not Scotch—the faces are French, and such furniture was never seen, and seldom dreamed of, in a Highland cottage. This is the favourite subject, and is very much admired—"It is so like one of Wilkie's pictures!" Oh! really, imagine one of Wilkie's pictures ornamenting the pedestal of an equestrian statue! a most splendid specimen of equine architecture, as one worthy citizen called it.

The other "picture" is equally appropriate, and equally true. It is a rural scene: the principal figure, a man ploughing, and in the distance a farmyard, with figures variously occupied. Everything is finished to a nicety; even the halter with which the ploughman guides his horses is made of a bit of twisted copper wire—and such a ploughman in the full Highland garb, with kilt and sporran, and Glengarry bonnet on his head! In such guise, one may imagine they plough the Grampian Mountains.

Such is Baron Marochetti's statue, eulogised in newspapers (here in Glasgow) and at committee dinners, as superior to any similar work in Great Britain—a work such as no living British sculptor could produce. Many of the details are cleverly and neatly executed; but this very cleverness gives it the air of a great toy. For the higher excellencies—invention, grandeur, expression, beauty of form, purity of taste, simplicity of style—we must look elsewhere; they do not belong to the Marochetti school.

One or two circumstances I have noticed, which prove that our operative artisans are far from incapable of feeling that influence which it is so desirable the Fine Arts should exercise over their minds. The Wellington monument is daily surrounded by a crowd of operatives, pressing forward to obtain as close a view as possible of the sculptures on the pedestal; and, though they are quite unprotected, and within reach of every hand, I may safely say they have never been touched. There is, therefore, a value attached to what they are taught to consider a fine work of Art, and a respect felt for it, which not many years ago did not exist in the same class. But our countrymen are proverbially cautious, slow to adopt opinions, or to admit the existence of qualities which they do not perceive; and this national characteristic has been strikingly exemplified here. Little groups of artisans are, every day, passing from Marochetti's statue to that of William III. at the Cross, examining both, and comparing them with each other; and their remarks, to which I have listened with great interest, convinced me that the people of this country only require works of Art to be placed before them, and to have their minds incited to examine them, to arrive at as sound an appreciation of Art as the people of any country in Europe. It has been very truly said,

"The eye only sees that which it brings the faculty of seeing;" and it may be long before the great mass of the people can be taught to discriminate between purity of taste in invention and mere imitative dexterity in execution; nevertheless, I have heard more than one fastidious connoisseur express his preference for the old statue at the Cross, and state the ground of his opinion with singular propriety. Public opinion will one day exercise a power over committees in matters of Art, which they do not as yet sufficiently feel. Glasgow, Oct. 15, 1844. Δ

[We believe our correspondent speaks the sentiments of all sound and unprejudiced judges in reference to this statue. It will be remembered that we "did our best" to prevent the choice of a foreigner to the exclusion of our own artists. We repeat our conviction—now that the result is before us—that the triumph of the Anti-British party has been as unfortunate as the attempt was ungenerous and unjust. A glorious opportunity has been lost to British Art—the world has been led to believe in the inferiority of our sculptors; and it may be long before experience will remove so grievous a blot upon the character of the country. We deeply lament that at the head of those who successfully advocated the project for employing M. Marochetti was a gentleman whose integrity is as unquestionable as his genius—a gentleman whose reputation is second to none in Great Britain—and who is held in universal respect as much for his virtues in private life as for the high station he occupies, and upon which he confers honour. Unhappily, he is one of the few—diminishing daily—who find it very hard to believe that British artists have large capabilities—capabilities which require only wise and liberal patronage. We trust and believe he will live to see his error; and that, ere long, the means and appliances will be placed at the command of a British sculptor as fully and as liberally as they have been obtained for M. Marochetti. It is right for us to state that the only Glasgow paper we have seen—the *National*—completely bears out the opinion of our correspondent. We cannot make room for all the comments we find in that journal; but we extract two or three passages:—

"Let it be compared with the works of numerous existing British artists, some of whom we may name almost at haphazard, for we have no wish to raise up invidious distinctions,—let it be compared, we say, with the works of Gibson, an artist whom the committee rejected, with the works of Bailey, Westmacott, or even, to pass over a host of other brilliant names, with the works of two of the youngest but most rising artists of the British school, M'Dowell and Calder Marshall, and the poverty of the Italian will instantly be displayed. In this we have been disappointed. To all who can appreciate what is truly great in sculpture, this statue must appear in the light of a foil, by which the excellence of native Art will be brought out in still bolder relief."]

## THE ROYAL EXCHANGE.

Sir,—I find in a leading weekly newspaper the following startling paragraph, to which I beg to direct the attention of your readers:—

"The arms of the different nations are introduced into the principal portions of the roof; also the arms of the Right Hon. William Magnay, Lord Mayor of London; of the Mercers' Company, of the Building Committee!! of Mr. Tite!! and of Mr. Sang, the artist."!!!!

I know not what view you may take of this style of decoration, but, if you have no objection, I should venture to call it the IMPUDENT. It was a custom, I am aware, to decorate the City with the *quarterings*, at intervals, of certain people, in which, perhaps, their arms may have figured; but the artists, though men of very rapid execution, worked by order, and their directors were chiefly Tudors. The Lord Mayor and the Mercers may pass—they may have a claim founded upon civic reasons and civic custom; but the Building Committee!—I have heard of the bricklayers' arms, and are these to be displayed; is this the heraldry of the committee, and the decoration of the Exchange? Mr. Tite may exercise the right, but Mr. Sang's!! what claim has he? and if so, has not Mr. Westmacott; has not the contractor; Mr. Lambert Jones; and the artist who designed the tessellated pavement, one equally prescriptive, equally habitual, equally strong? Is Professor Taylor, who directed the chimneys, to be neglected? and Mr. Dent, who supplied the clock, to remain unnamed? I ask these questions, for I cannot conceive how, if Mr. Sang and the Building Committee attain this honour, any other person connected with this edifice can remain unblasted.—Yours, &c., A. B.

[We fully agree with our correspondent in considering this a piece of gross impertinence. Mr. Sang has been taught to forget himself, and no great wonder, considering the mode in which his very mediocre abilities have been puffed into importance by patrons who cry down British Art. He is now about to be employed in "decorating" the new Conservative Club in St. James's-street, having beaten his only competitor by an "estimate, marvellously low," of which he and his "assistants" will make a profitable job. It remains yet to be seen whether he will "do" the Palace at Westminster. It will not be his fault, nor the fault of his friends, if here, as well as elsewhere, he is not empowered to "convince the world" of the utter incapacity of British artists to achieve anything great or good.]



## ART IN CONTINENTAL STATES.

[We have at length succeeded in achieving an object we have long held steadily in view, viz., to procure from competent correspondents on the Continent regular reports of proceedings connected with the Arts in the several states of Europe. We have entered into arrangements with three distinguished gentlemen—one in Paris and two in Germany—by which we shall obtain, in future, authentic information earlier than we have been enabled to obtain foreign news, for which we have hitherto been indebted chiefly to the French and German papers, which came to us through irregular and uncertain channels. Our communications this month came to hand at so late a period that we have been unable to make much alteration in the style and language, which, although perfectly intelligible to the English reader, have somewhat too much of their foreign origin.]

GERMANY.—The "Kunstblatt" (Nos. 69—79) contains a very able detailed report on the late exhibition of modern paintings in the National Gallery, Trafalgar-square, London. It complains of the absence of a particular exhibition building, and the necessity of covering (glazing) ancient cartoons of high excellence; farther, of excluding an immense number of exhibition pictures, for the sole reason of want of space for them; and recommends the example of the magnificent building recently erected at Munich, at the expense of King Lewis, for the purpose of public exhibition, for imitation both in London and Paris, or any other large town where the interests of the Fine Arts make such localities indispensably necessary. The reporter does by no means share the opinion of the English public, who did not evince a favourable opinion of the exhibition in general:—"I was agreeably surprised at the great number of so highly distinguished works, and soon came to the conviction that here various difficult problems of painting have been solved in such a manner that they must unhesitatingly, and everywhere, be recommended as standard models of Art; nay, I cannot help expressing a desire, that German academies might make it their duty to exhibit English pictures together with the works of French, Belgian, Italian, and German artists. We must, however, not expect superior works in the highest monumental art, or the sublimest, most fixed, and most elaborate style; but we may, in a certain sphere, find a perfection which anywhere else has only been made the beginning of emulation with so varying success. That sphere has been created by Wilkie's talent, special exertion, and productions—a sphere in which many English artists move with a decided success—which, together with the introduction of the character of the romantic times into the regions of the art of painting, might correspond to the character of the novel in modern poetry. With these artists must be ranked another,—who stands on so high a position of perfection that no other nation can boast of possessing a second; and that his like is only to be met with in the bygone times of genius and talent in the persons of Paul Potter, Fr. Snyders, &c.—I mean Landseer, of whose pre-eminence in representing animals no idea can be formed, even from the most perfectly engraved prints. To these accomplishments of English painters must be added a more or less excultivated, but almost ever decided, and, as it were, innate sense of colouring, together with a deficient and, generally speaking, little improved sense of representing the forms, which, in the best works British artists, of course not without exception in both respects, continually recurs." The report further remarks, that in historical painting no decided coincidence of method in representing the various objects occurs; but it appears that the false pathos, first introduced by David, is not favoured by the English artists, and is, therefore, scarce and altogether disliked. An exception forms "The Phrensy of Hercules," by G. Patten, where the horrible destroys the beautiful. The highest encomium deserves Eastlake's "Heloise." "I don't know," says the reporter, "whether the genius of the artist had in view an existing specimen of the character of his work, but the colouring, arrangement of drapery, and the spirit of representation, seem to remind us of the ancient Venetian artists, principally, perhaps, Paris Bordone. As this picture was the first I ever saw of this distinguished artist, I was extremely delighted in seeing it corresponding to the high repute of the painter in our country."—Much praise is bestowed

upon "The Resuscitation of Jairus's Daughter," by E. U. Eddis.—Uwins's "St. John the Baptist" appears to the reporter to be too studied: he quotes the opinion of the Art-Union journal upon this picture.—Mogford's "Sacrifice of Noah" is not quite perfect in the arrangement of the motives; it is curious to see the altar and rainbow behind the praying Noah, and in a group of two persons, who embrace each other, to perceive but one head.—In W. Dyce's "King Joash Shooting" the perfect and accomplished drawing and the beautiful transitions of light and shade are much praised.—In H. N. O'Neill's "Boaz and Ruth" the representation of summer heat shows a vast knowledge of nature.—A. Elmore's "Rienzi on the Forum" shows a perfect master who has studied the Spanish and Netherlandish masterpieces.—P. F. Poole's "Siege of Valencia" is more admirable in the design than in colouring.—M. Claxton, in his "Christ before the Grave of Lazarus," has shown much sentiment and grandeur of style, though the subject appears rather inexplicable.—Though Delaroche is so very expert in representing the most varied objects, it is difficult to find him out in his "Holy Family." Surprising and most true are the motives of every movement in the mother and child: the design shows much feeling for nature and beauty.—The pictures whose origin is Milton's "Comus" are more or less perfect: little distinguished is Etty's representation.—Much attention is paid to that sort of historical painting which remind us of family life and the occurrences of a novel, a style which was introduced by Wilkie, and most happily imitated by ingenious artists of his country.—Mulready's representation of the monogamy contest between the two clergymen in Goldsmith's "Vicar of Wakefield" is undoubtedly one of the choicest pearls of the Exhibition, showing most distinctly the eminent progress in the way pointed out by Wilkie. Unparalleled is the expression in the well-fed, solid, good-hearted, and, at the same time, ineffable countenance and the whole figure of Primrose. Every feature repeats the movement of the whole frame: the nose, the eyebrows, the shoulders, the finger on the table and on the knee, every particular thing speaks for itself, representing the inward feelings, and only the mouth is significantly closed. There is not the least fold in the countenance, hand, coat, which does not speak; the most trifling object in the room is significant. Far from the undecided character which is so often the distinguishing feature in English paintings, all the forms are most studiously wrought out and most acutely represented; the colours are full of vigour, nay, really living, and of indescribable clearness, and, in their most natural representation, of the most delightful harmony; all is well suited and well fitted; execution and colouring are extremely easy, free, and independent, exhibiting, at the same time, the greatest accuracy and exertion; the carpet on the table, the books on the ground, would do honour to Gerard Dow. Mulready is a thoroughly independent and accomplished master in the sphere of his art.—Of great merit is "A Scene out of the Life of Sir Walter Scott" by R. S. Lauder: much inferior is his "Undine."—The representation of a scene from "The Vicar of Wakefield" by W. P. Frith is of simple and natural truth; the arrangement of the particulars very able and clear, showing much sense and feeling for the *beau-ideal*; all is beautiful and true; the greatest elegance prevailing in the design and execution.—Much expression and unparalleled humour is in the painting of C. R. Leslie representing "Sancho Panza in the Drawing-room of the Duchess."—Much praise deserves E. D. Leahy's "Lady Jane Grey conducted to the Scaffold," though the additional figures are not well arranged, and the design is rather feeble: the colouring is beautiful.—"La Fleur's Departure from Montreuil," by E. M. Ward, is full of sentiment, feeling, and a very characteristic representation of real life. Of the same merit is a representation out of Oliver Goldsmith's life by the same artist.—A. Egg's scene from Le Sage's "Diable Boiteux" is the offspring of humour, is perfect in execution, and most lively, significant, elegant, and of harmonious colouring; the picture is a jewel of the Exhibition.—Of high merit is J. G. Middleton's scene from Walter Scott's "Antiquary." The arrangement is clear and natural; the representation lively and expressive; design and painting, however, are not quite free.—Very recommendable are the scenes

from "The Vicar of Wakefield," by J. Hollins, and from Luther's Life, by R. M'Innes.—Of the "Earl of Aberdeen's Otter Hounds," by Edwin Landseer, the reporter speaks in high terms. In all the situations and motions there is the greatest truth imaginable, and liveliness; the most accurate knowledge in every form; so much veracity in colouring that even all the water-dripping and glancing objects are most truly represented; the deception so great that all the figures do not allow the idea of artificial representation to rise in the mind of the spectator. The execution of the whole is so easy and disengaged as to make believe it had been a sort of plaything for the artist. Of the same eminence the representation of the "Interior of a Blacksmith's Shop," though a little deficient; much more so a third painting, an "Elk wandering over a Snow-desert in Moonlight."—Collins's "Catechist in Saint Onofrio's Church," though imperfect in many respects, is of a beautiful harmony in the tones of colouring.—R. Hannah's "Trust and Distrust," and R. Redgrave's "Sempstress," though imperfect, are very nice; much better the latter artist's "The Departure—Morning."—Very recommendable are two paintings by C. W. Cope.—Of little merit is F. Williams's "Souvenir de Rome."—Most beautiful is J. G. Gilbert's "Three Girls at a Well," who appears to have studied the Dutch painter Maes, a pupil of Rembrandt.—Most praiseworthy are two pictures of Biard, the known Paris painter; all is masterly executed, and of exquisite beauty.—All the specimens of landscape and marine paintings are very recommendable: a first-rate work is C. Stanfield's "Day after a Shipwreck," and W. C. Dighton's "Rain Storm;" C. T. Niemann's "Landscape on the Banks of the Upper Thames," very nice; most beautiful a small landscape by A. Montague; likewise C. W. Cooke's "View of Antwerp," and T. Creswick's "Marine and Mountain Landscape"—both the latter are extremely poetical.—A. W. Callcott's "Sunrises in Italy" are eminent.—J. M. W. Turner's paintings are beautiful in many particulars, but too swimmingly executed. In private collections are some specimens of this eminent artist, which are more perfect in execution. Among the architectural representations, C. Barry's "Design of the New Houses of Parliament" is exquisite; so are W. Nield's "Designs of a Cathedral."—The report blames in the sculptures the soft and undecided forms. P. M'Dowell's "Triumphant Love" is, however, beautiful.—Gibson's "Hunter with the Hound," shows a perfect artist. The colossal statue of Huskisson, of the same artist, is most elaborate and of decided forms.—H. Weekes's kneeling and praying female figure is full of feeling and expression. Very recommendable is the model of a statue of "Law"; it is of a grand character.

MUNICH.—Several objects have recently been executed in the celebrated metropolis of the great protector of the Fine Arts, King Lewis of Bavaria. The most interesting are the magnificent and beautiful figures, by Schwanthaler, which adorn the pediment of the newly-erected public exhibition-building. (This structure, similar to the Glyptothec, and opposite the same, in the Corinthian style, is most useful, and ought to be imitated in every capital where public exhibitions of the Fine Arts or industry take place. Architect, Mr. Fiedland.) The pediment represents the figures of those Arts which, recently, have been protected in Bavaria. The most striking of all is the centre figure, of a colossal Bavaria, the long hair flowing over her shoulders, adorned with an oak-leaf crown, vested in a long peplon and the light Doric tunic above it, and a large cloak; she rises majestically between the two heraldic lions of the kingdom; in either hand a crown of honour, raising the right as in the act of distributing a prize, the left loosely hanging down. To the right and left are the male figures representing the protected Arts. The first, on the right-hand side, is the Architect, in his right hand compasses, and reclining with the left on the model of a building resting on a pedestal; the left foot standing on a stone, the head raised towards the figure of the Bavaria in sublime posture. Next to this figure comes that of the Historical Painter, of grave appearance, in a short tunic, and a cloak lightly thrown over, holding a small table between his left hand and the shank, and a larger one in his right hand. Further on *Genre Painting* is represented by a sort of a son of Nature, full of serenity, and appa-



rently in rapid march, in an inclining posture, wearing a cap, sandals, and a field-bottle. He is followed by the half-kneeling figure of the *Porcelain Painter*, in Phrygian dress, carrying a large vase. The last figure on this side is that of the *Glass Painter*, still more in a bending posture, carrying a glass window representing the head of Christ, for the purpose of showing that this sort of painting is chiefly devoted to church ornament. On the left hand the half-kneeling figure of the *Sculptor* is discovered, in a large cloak, proud and bearded, followed by a workman with a cart laden with a piece of sculpture (representing King Lewis of Bavaria). Then comes the *Founder*, with two small figures of Minerva, carrying them before himself on a cube, and looking for the *Coin Engraver*, who appears to be occupied with the casting of a medal or coin. The whole work is of exquisite beauty, and undoubtedly the most splendid specimen of Schwanthaler's genius; the figures noble and grand, and executed to the highest degree of perfection. Those of the Historical Painter and the Founder are looked upon as the finest. The drapery is full of dignity, real masterpieces in this difficult species of Art; that of the figure of the Architect is deemed the best that has been produced in our age. A striking instance of private persons taking recourse to the Fine Arts for monuments is the splendid bust representing the late M. Pschorr, the famous Munich brewer, which was executed in Schwanthaler's atelier, and is to be placed in one of the extensive brewery factories. The new Basilica of St. Boniface is almost completed. The chief ornaments of the superb church are the paintings by M. Hess, unquestionably the finest pieces of modern Art in Munich. The 8th of October has been the inauguration day of two statues in the Feldherrnhalle (commanders'-hall) in this city, erected by means of the King's private purse. The foundation-stone was laid on the 18th of June, 1841 (the anniversary of the battle of Waterloo), by the King himself. The celebrated M. Gärtner was the architect. The whole rests on a lower structure, 117 feet long, 59½ feet broad, and 10½ feet high, in Florentine-Byzantine style; the ornaments executed by M. Sickinger, sculptor; the acroterias rising on pedestals above the attic, and compositions of different weapons, are after Schwanthaler's models, executed by Messrs. Schönlaub, Sickinger, Sanguinetti, sculptors; the pedestals of Deggendorf granite. The two statues of Tilly and Wrede, after Schwanthaler's models, and cast by M. Müller, inspector, are of exquisite beauty, 10½ feet high, standing, in sublime position, on oak trees, with various military attributes. At the right is the statue of Tilly, the helmet at his feet, with the following inscription on the base:—"Johann Iserklaus Graf von Tilly, bairischer Heerführer" (Bavarian commander-in-chief); at the left the statue of Wrede, a howitzer at his feet, with the inscription, "Fürst Karl Wrede, Feldmarschall" (Prince Charles Wrede, field-marshal).

**DARMSTADT** (Hesse-Darmstadt).—The 25th of August, Schwanthaler's magnificent statue of the Grand Duke Lewis I. was inaugurated. This noble piece of Art represents the Duke in the uniform of a general, the head uncovered, a light picturesque cloak thrown over the body, the countenance of speaking likeness, the left hand on the sword, the right carrying a roll of parchment representing the Magna Charta, or constitution of the country. The face is turned to the west. On the western base is the following inscription:—"Ludwig I., sein dankbares Volk." (To Lewis I., his grateful people.) On the eastern side is inscribed the day of the laying of the foundation-stone (14th July, 1841), and of the inauguration (25th August, 1844). One hundred and seventy-one steps lead to the monument, which forms a column of 156 feet high on a colossal pedestal. The statue weighs 108 cwt., the keystone 90 cwt. The column with 20 channels, diminishing above parabolically, has at the base 14, and in the height 12 feet, diameter. The situation of the monument commands a vast extent of the country.

**POTSDAM**.—Professor Kiss is about to execute the monument of the late King of Prussia, intended for this city.

**BERLIN**.—Professor Jieck has just completed the clay model of Schinkel's monument, which is to be executed in marble and placed, together with another monument representing Winkelmann, in the vestibule of the new Berlin Museum.

**ZÜRICH**.—The Exhibition of Modern Paintings

was very numerous, but only a few pieces attracted the attention of the public. Paul Deschanden's scriptural objects come near to the standard of the Munich school; they are executed in a pure taste, and distinguished for their exquisite colouring. Albert Dürer's 'Visit of Theodore Beza to the Court of Henry IV. at Elnisat, near Geneva,' is a good historical piece of higher description. Of greater perfection is Straub's representation of Luther and Staupitz, and distinguished for a high degree of grand simplicity. L. Vogel's 'Battle of St. James upon the Birs' (1444) is a noble picture. 'The Dying Son,' by Moriz, jun., of Neuchâtel, is no less remarkable.

**NÜRNBERG** (Bavaria).—This splendid city, the birthplace of Albert Dürer, which has so exquisitely preserved the features of old German architecture, and is in possession of the most magnificent Gothic edifices of Germany, is noted for its very important Art-Union, whose meetings are held in the mansion of Albert Dürer; and for the works of various artists of no common degree of distinction. The Exhibition of Modern Paintings of 1844 was inferior to several others of former years, but still distinguished for a collection of very good pictures, chiefly of Munich artists, for instance:—Eberle, 'Resting Sheep'; Heinsmann, 'Zierl in Tyrol'; Klein, 'Watermen with four Horses at a Ferry'; and 'Young Shepherds with Horses and Cattle'; M. G. Lang, 'St. Catherine carried after her Death by four Angels to Mount Sinai'; Schleissner, 'A Poulterer'; Steffan, 'Evening Landscape'; A. Zimmermann, 'Italian Evening Landscape.' Of the Nuremberg artists, Schreiber, 'Cavara, part of a Roman Landscape,' and a 'Woodland in the Sabine Mountains'; and Perleberg, 'Fishermen on the Port of Civita Vecchia.' Of a Dresden artist, C. Ensler, 'A Group of Houses at Breslau'; 'Don Quixote's Defeat in his Battle with the Windmills,' by Professor Geyer of Augsburg; 'Hospitality,' by Godineau of Ghent; 'Cattle with Figures,' by a lady artist, Henrietta Knis, of Berlicum; 'Kunz Von Kanfungen,' by Nahl of Cassel,—are very fine specimens of Art. A first-rate piece of glass-painting, by Messrs. Kellner of Nuremberg, representing 'Albert Dürer received as Apprentice by Wohlgemuth,' one foot and a half high by one foot broad,—after a transparent painting of a Munich artist,—was one of the jewels of the Exhibition. These artists are noted for their beautiful works, which, on account of their brilliancy of colouring, durability and eminent encaustic, must be ranked among the most perfect masterpieces in this highly interesting branch of the Fine Arts. Messrs. Kellner execute chiefly their own compositions, after designs of the ancient German school, principally of Albert Dürer. Their works are correct in the highest degree of perfection, and so clever in imitating ancient glass paintings, that even connoisseurs are not capable of distinguishing the imitations from the originals. Their modern designs are extremely pure, elegant, and furnished with all that our age is able to perform in this respect to give modern glass painting of the above character a decided superiority to the ancient. The city of Nuremberg affords them excellent specimens of this art—the Volkamer window and the Emperor Frederic III.'s window in St. Lawrence's. The artists generally represent either the whole or the special part of those windows in utmost perfection at such a rate as to enable the public at large to come into the possession of their splendid works. The above-mentioned piece and another, in the Berlin Exhibition, were eagerly purchased by the respective Art-Unions as prize pieces.—The art of engraving is much cultivated in the city, and two artists, Messrs. Reindel and F. Wagner, may be ranked among the most eminent engravers of Germany. The former, who is in high repute for his excellent Apostles, after Albert Dürer's originals, and an engraving of the portrait of King Lewis of Bavaria, painted by Stieler, is at present occupied with engraving an anniversary print for the Nuremberg Art-Union, representing a Madonna with the Infant Christ, after a picture in the Pommersfelden Gallery, supposed to be a work of Leonardo da Vinci; the latter has just finished two first-rate engravings, one representing the famous Holzscher portrait by Albert Dürer, the other Riedel's celebrated Sacontala. Another work of a similar character, in commemoration of the Exhibition of the Nuremberg Art-Union, attracts the attention of the public; it is a fanciful repre-

sensation of a Munich court masquerade established by King Lewis, exhibiting the Emperor Maximilian conferring, in the city of Nuremberg, upon Albert Dürer the honour of an imperial coat of arms. The original is a splendid water-colour painting done by M. Neureuther, the celebrated Munich painter, who is inexhaustible in fanciful representations for the illustrations of poetry. The artist has admirably etched his own work, and published it. The beautiful original will remain in the possession of the Nuremberg Art-Union, and forms the gem of the constant Exhibition in the Albert Dürer's Haus, in the said city.—M. Heideloff the Gothic architect's work, "Architectural Ornaments of the Middle Ages," will shortly be followed by a highly interesting work on the origin and progress of German architecture.

**FRANCE**.—In Paris the principal topic of interest connected with the Fine Arts at the present moment is the annual "concours" of the Royal Academy and the envoys of the school at Rome. The subjects given for the first were:—*Architecture*: Design for an Academy uniting the five faculties—Theology, Arts and Science, Belles Lettres, Law, and Medicine. *Painting*: 'L. Q. Cincinnatus, ploughing his field, receives the Ambassador from the Senate of Rome.' *Sculpture*: 'The Death of Priam,' figures in basso relievo, half size of life. *Engraving*: A drawing from an antique, a drawing from the living model, and an engraving from this last drawing.

The artists are shut up in rooms the whole time of execution, in order to give assurance that the works are entirely of their own hands. The subject given for the architects was one of great moment, each of the five branches or arts being divisible into many parts: for instance, Divinity would be divided into Dogmatic Theology, Moral Theology, Ecclesiastical History, Ecclesiastical Law, Hebrew Language, and Sacred Eloquence. The subject was treated with great ability. The prizes were given as follows:—1st grand prize to M. Desbuissons, aged 28 years; 2nd ditto to M. Ledru, aged 28; 1st 2nd ditto to M. Lalencé, aged 25; 2nd 2nd ditto to M. Demangeot, aged 26.

*Painting*.—Generally speaking, the subject given has been well understood. Cincinnatus has been placed as the principal object, and the whole attention carried towards the noble ploughman. The entreaties of the senators well expressed, the execution good but hard, well drawn, but too much display of science. These paintings, treated in the academical style of the French school, want air, touch, feeling, soul; in short, they are mere copies of models placed in attitudes. Although the attitudes are good and well executed, yet there wants a harmony, a whole, which renders them disagreeable to the eye. A hard contour reigns generally round each figure. The prizes were given as follows:—1st prize to M. Barrias, aged 22; 2nd ditto to M. Lenepveu, aged 25.

*Sculpture*.—What we have said of the painting may be said of the sculpture—a display of naked figures, without the least regard to the description given by Virgil in his second book of the "Æneid." All have represented Priam as a powerful old man, and not the feeble old man on whose body his armour hung as a dead weight. The female figures are generally gracefully treated. The 1st prize to M. Lequesne; the 2nd ditto to M. Thomas.

*Engraving*.—1st prize to M. Aubert; 2nd ditto to M. Fourneux.

The envoys (periodical contributions exhibiting progress) from the French school established at Rome are this year very insignificant and not worth mentioning, consisting of a few academical figures dignified into subjects by names being added to them. A few studies of statues and copies from the antique, upon the whole very unsatisfactory.

The King of Holland has purchased the splendid painting, by M. Sebron, representing the 'Interior of St. George's Chapel, in Windsor Castle,' exhibited last year.

The Academy have elected member, Mr. Forster, the celebrated engraver, replacing M. Tardieu, deceased.

A painting, by Robert Fleury, representing the 'Execution of Marino Faliero,' is much talked of here, and is to be exhibited at the next Salon. It is reckoned fine.



## VARIETIES.

**ART-UNION OF LONDON.**—The exhibition of the works of Art selected by the prizeholders of the past year closed on Saturday, October 12, after remaining open four weeks: three weeks to the subscribers and friends by tickets, and one week to the public without any limitation. It is estimated that more than 200,000 persons visited the rooms during that time. On one day alone, the last day but one for the admission by tickets, no less than 22,000 persons were admitted, and that, too, without the occurrence of a single accident. It was curious to observe that, when the gallery was open to the public at large by advertisement, the rooms, although well filled, were never so crowded as when tickets were required for admission.

**THE IMPERIAL FAMILY OF RUSSIA.**—We have had an opportunity to examine a very beautiful copy in water colours of Horace Vernet's famous picture of the Emperor and Empress of Russia and their Sons and Daughters, habited in Costume as Knights, and Dames, and Pages of the Moyen Age. The copy is the work of M. Valentin—an accomplished artist, native of France, who has been for some years resident in Russia. It is entitled to very high praise; we have rarely seen the art exhibited to so great perfection, inasmuch as the broader and bolder masses are given with force and effect, while the more minute and elaborated points—the features especially—are preserved with the extreme delicacy of miniature painting. The heads of the horses are absolute marvels, for a rare combination of vigour and refinement. M. Valentin exhibits with this masterly copy a collection of no fewer than 120 original portraits (by himself) of the ladies of the Russian Court, assembled on occasion of the marriage of one of the Emperor's daughters, and habited in the fancy costume they wore at the magnificent *fete* then given. This collection is one of singular merit, as well as of very considerable interest. The series, of course, comprises the *élite* of the Russian noblesse,—high-born and beautiful women they are; at least, if the artist has told the truth of them. Considered as works of Art, we have seldom seen drawings of so truly good an order: the draperies are put lightly in; while the heads are elaborately finished, the features being painted with a minuteness of detail absolutely wonderful.

**NEW MOSAICS.**—A patent for "improvements in Mosaics" has been recently obtained by Mr. Dicksee; the principal application of it being designed for pavements. The "quarries" are composed of glass—glass which has, heretofore, been the "refuse" of the manufacturer. The material is pressed into exact and accurate forms; and the several pieces are put together in the usual way. The "invention" thus consists of the use of glass for the purpose. At present the process is not sufficiently advanced to justify us in auguring its future success; the specimens we have seen, however, have a peculiarly novel and pleasing effect.

**LORIMIER'S PATENT TRANSPARENT PLANES.**—An invention bearing this name is brought under our notice, which has the merit of affording a material sufficiently transparent to give a clear view of all objects coming perspectively with the extent of the transparent surface, and which is at the same time adapted for tracing on. The material seems to partake of the qualities of both cloth and paper, and is so finely perforated that objects are visible through it. The apparatus is very simple, consisting of a small flat box (of a size according to that of the proposed sketches), in which is fixed a glass surrounded with a frame, which is raised to serve as a rest for the perforated paper, and, this being adjusted, the objects seen through it may at once be traced. It cannot be supposed that artists avail themselves of such aids; but there are many travellers to whom memoranda of remarkable objects and scenery are desirable,

and to these such an apparatus would be found serviceable, since it can be employed without a knowledge of drawing.

**BEAUTIES OF THE POETS.**—We understand that a series of engravings, illustrative of the leading "female characters" in the works of our British Poets, is about to be commenced by Mr. Edward Finden—a name that will carry with it a guarantee for the judgment to be exercised and the taste to be exhibited in the conduct of the publication. The first of the poets to be thus brought into communion with the artists is Thomas Moore; of the "beauties" he has created we have already seen the artists' "notions" in several instances—for examples, "Lesbia" and "Norah Crena," "Evelyn," "St. Jerome's Love," &c.—being pencilled copies from the poet by Herbert, Boxall, Stone, Frith, Egg, Ward, &c. The painter has been, of course, permitted a free scope to fancy; for the original is seldom more than a mere thought in song,—the ideal to which the artist is to give reality. It is pleasant to see the author and the painter thus combined; it is a right compliment which the one pays to the other; the homage rendered to genius by genius. In the case of Moore, the reasons why his poetry should be illustrated by Art are stronger, perhaps, than in most other cases; for there are no "lips refined" in Great Britain unfamiliar with his pictures of beauty. The works we have seen do full justice to the several subjects,—graceful and full of character as they are; it is certain that the artists have entered *con amore* into the project,—painting as if they truly loved the themes they had to paint. We may be sure of their being engraved with equal spirit and corresponding excellence,—and we believe they will make their appearance with some of the charms derived from novelty as well as those obtained from veritable worth.

**THE NEW ROYAL EXCHANGE.**—This House of the London Merchants being now completed, —for so it may be considered after the proceedings of the 28th, which form a chapter of British history,—we shall next month bring the subject under review.

**THE ROYAL ACADEMY.**—There is a rumour afloat that the members of the Royal Academy design to augment the number of associate members; although, for the present, the governing body will not be increased. We shall heartily rejoice to find this rumour well founded. We understand the Academy forwarded an address to Louis Philippe during his abode at Windsor, and that it was courteously replied to.

**MISAPPROPRIATED HONOURS.**—A few weeks ago we read in the *Times* newspaper, from which it was quoted into half the journals of the kingdom, a long and laudatory paragraph, referring to a dinner service of porcelain which had been purchased by some Russian Prince, and was to be seen at the establishment of a Mr. Smith, the "MANUFACTURER," in Conduit-street. The paragraph paid the very highest compliment to the manufacture, described it as rivalling the best produce of Sevres, and characterized it as a triumphant proof of the abilities of our British artists and artisans. The result no doubt has been that flocks of curious—and many wealthy—visitors have been to the shop of Mr. Smith, in Conduit-street, who has been richly rewarded for his skill and enterprise in so nobly competing with, and beating out, the foreign producers of porcelain. Now, unhappily, the writer of the remarks in the *Times* was ignorant of the fact that with the merit of the production Mr. Smith of Conduit-street had as little to do as the porter who conveyed it to the steam-boat for transfer. Mr. Smith is no doubt a highly respectable tradesman, who sells the porcelain which the manufacturers of Staffordshire deposit in his shop. From whose manufactory came the set selected by the Russian Prince we cannot at present say; but it must be very mortifying to him, be he who he may, to find a European reputation gained by it for a Mr. Smith of Conduit-

street. These things are, unfortunately, too common. The other day we read in a weekly newspaper, a passage about that "excellent artist, Mr. Collins,"—meaning the worthy gentleman who sells stained glass in the Strand, and who would as little think of using a pencil as a lancet. The mischief is that very often there are circumstances which prevent the actual inventor or producer from saying a word upon the subject—circumstances which compel him to put up (quietly though most reluctantly) with the loss of fame and profit. We have no such scruples, and shall take care to hunt out all long-eared gentlemen who wear the lion's skin.

**THE PRIZE CARTOONS.**—The series of reduced drawings from the Prize Cartoons have been completed by the Brothers Linnel; and these young gentlemen are about to place them on the stone. The collection will, as our readers are aware, be published at Messrs. Longman. The drawings are of wonderful merit; we have been absolutely astonished by the masterly skill displayed by the artists in the copies they have made. It is not too much to say that not only has the original in no instance sustained the slightest injury—in some cases the originals have been very considerably improved. We had, at first, serious doubts as to the capabilities of the copyists, knowing that the oldest of the three brothers had scarcely passed the years of boyhood; we owe it to them, therefore, to remove any erroneous impression we may have conveyed to their disadvantage, and to say we believe there are no men in any part of Europe who could have, thus far, worked more entirely satisfactorily. They have had a year of hard labour; yet their labour is by no means at an end. We trust their recompense has been in proportion to their deserts, and adequate to the time they have given to the work. We suppose the exhibition of the cumbrous cartoons will now terminate, and that these copies will be shown in the provinces. It is understood that the artists were to share the profits of the exhibition: we hope that share has been a large one. It is certain that the list of subscribers for "sets" is a very long list indeed—far longer than even the respected publishers anticipated; and that the speculation will be "hugely profitable"—profitable, we trust, not alone to the proprietors of the prints, but to the producers of the cartoons and the accomplished copyists.

**PAINTINGS BY AMERICAN ARTISTS.**—A few paintings by American artists have been sent to this country, as tests with a view to determine whether contributions from our brethren on the other side of the Atlantic would be favourably received and generously criticised in England. We have seen these examples at the agency-office of Messrs. Wiley and Putnam, in Waterloo-place. They possess considerable merit, and are evidence that the Arts are progressing in America; but they are not of a nature to "tell" in an exhibition-room. We shall rather withhold the opinion we are asked to give until we have more sufficient opportunities to warrant judgment. But we feel perfectly sure that no apprehension need be entertained of undue or unfair treatment if really good works be sent to our galleries here; at least, there will be no attempt to lessen the merit they possess by placing them disadvantageously before the critic. We should regard such a course as in the highest degree disgraceful; and have no fear of its occurrence. We cannot but add, however, that, to obtain honours beside the productions of British artists, the works must be more meritorious than those we have heretofore seen.

**IMPORTED PRINTS.**—An act was passed last session (7 and 8 Victoria, c. 73), "To reduce under certain circumstances the Duties payable on Books and Engravings." These "circumstances" relate to the issue of orders in Council permitting books and prints, first published in the foreign country to which the order refers, to be imported at reduced rates of duty. The coun-



tries are those with which treaties have been made stipulating international copyright. No such order in Council has been issued at present. The duties on prints to be charged in virtue of such order in Council will be as follows, viz.:—Prints and drawings, plain or coloured, single, each  $\frac{1}{2}$ d. Do., bound or sewn, the dozen, 1 $\frac{1}{2}$ d.

**DECORATIVE ART SOCIETY.**—On Wednesday the 9th of October, a paper was read by Mr. Cowtan on "Paper-hangings," in which an account was given of the rise and progress of the manufacture in this country, illustrated by specimens of various dates. It was contended that the higher principles of Art were more truly appreciated and more extensively applied by the manufacturers of some sixty years since (such as Sheringham and the Echarde, assisted by the artists Boileau, Jones, Fuseli, Le Briere, &c.) than by those of the present day. During the discussion which ensued, it was observed, that our present paper-stainers do not, as formerly, employ artists as an integral part of their establishments, but content themselves with purchasing their blocks from the designer, whose artistic character thus necessarily merges in that of a mere dealer in carved wood. Their conduct in this particular was disadvantageously contrasted with that of the calico-printers—a somewhat analogous trade—who were said to employ from five to ten designers for their especial service, although they do not produce more pieces per annum than many of the larger paper-staining houses.

**DRAWING INK.**—There are few artists who have not often experienced the want of an ink that should be always ready for use, capable of being washed over, and free from any objectionable tint—in short, a liquid ink that should at all times be as useful as Indian ink when properly mixed with water. Time is valuable to all persons, but especially so to those who are gifted with talents to employ it in executing works of Art. In the offices of architects and engineers, also, the time wasted in preparing and renewing Indian ink is often no small inconvenience, for in a few hours it becomes too thick for use, and is apt to vary in tone. If thin, and flowing freely from the pen, it may be too light, and in making it black it is often rendered too thick. Mr. Stephens, who is well known as the inventor and manufacturer of several kinds of writing ink, has lately, at the instance of a friend of the Editor, bestowed much attention on this subject, and not without success, as appears from several experiments and examples which have been made by parties wholly disinterested, and whose experience in the use of inks and colours enables them to form an opinion which may be valuable to our readers. The ink first prepared by Mr. Stephens under the name of "ruling and mechanical drawing ink," was found to be equal to the best Indian ink in colour and freedom; but until after about twenty-four hours it was less firmly fixed, that is, it was more easily washed off, and therefore, though very convenient for ordinary drawing purposes with pen and ink merely, it was not suited for plans where colour or shading was immediately required. This defect has now been remedied, and we learn that this ink is satisfactorily used for the above purposes. It has the great advantage of being always ready, and this to the travelling artist is a great recommendation.

**JOURNAL DES ARTISTES.**—We feel pleasure in noticing a French Art newspaper under this title, which contains a long article on the Exhibitions at Westminster-hall and their immediate purpose. This journal, unlike so many others of those of our neighbours which profess to treat of Art, seems honestly and energetically devoted to it. In a lengthened critique on the competitive exhibition of the sculpture at the School of Fine Arts the analysis is made with learning and judgment, and, in the article to which we more immediately refer, there is a just appreciation of the exertions that are at this time put forward for the benefit of Art in the United Kingdom. After stating the amounts of the premiums offered for

1846, the writer continues:—"This may be called magnificence. When we said at the commencement of this article that the reign of Victoria would be as a remarkable epoch in the annals of the Fine Arts, our assertion was not pronounced at hazard. \* \* \* And now, if we look upon our own side—if we compare this competition with that of the tomb of Napoleon—we find on the one part generosity and the most liberal support, but upon the other deceit and unworthy parsimony." We would once more earnestly implore our foreign contemporaries to write English names correctly: we have here artists who are called Horbley, Panis, Scious, Froot; and, in another paper before us, Lord Madox Brown is spoken of. We, of course, know for whom the names are intended, but this is not enough.

**BETHLEHEM HOSPITAL.**—The trustees of this Institution have recently caused the unsightly dome in the centre of the building to be removed, and a tower of considerable elevation is now erecting in its stead. It is in the form of a hexagon, with semicircular windows on each side. What the general effects will be when completed we can scarcely tell, but, judging from its present appearance, it seems heavy and devoid of character: still it is a decided improvement on the object it displaces.

**THE STATUE OF WILLIAM IV.**—The pedestal on which the statue is to be placed has just been raised near the northern extremity of London Bridge. Its elevation is about 25 feet, its form circular from the base, and the material of which it is composed blocks of Hayter granite. Immediately beneath the uppermost mouldings is a wreath of oak leaves with acorns; near the centre of the pillar is a Grecian scroll, and the base is ornamented with a chain cable, all well executed; but it seems much too high for the situation it occupies, as well as for the obtaining a good view of the statue itself. When this has been erected it will be within one-third of the height of the adjoining houses. Had it been placed a few yards nearer the bridge, we think its appearance would have been much more commanding—the proximity of the buildings tends to destroy the general effect; in fact, when seen from the bridge it is scarcely to be distinguished from the houses themselves.

#### List of Pictures chosen by the Holders of Prizes in the Manchester Art-Union.

'Borders of Derbyshire,' J. Peel; 'The Forest Oak,' J. Stark; 'Changing Pasture,' H. Jutsum; 'Water Mill in North Wales,' A. Perigal, jun.; 'Little Nell,' F. C. Cooper; 'Scene on the Webber,' J. Boddington; 'The First Catch—Early Morning,' F. Marshall; 'In Windsor Great Park,' J. Stark; 'A Lane near Barnstaple,' A. W. Williams; 'A Girl at her Studies,' T. Wyatt; 'Portrait of a Lady,' Miss Mutrie; 'Waiting for Hire,' Henry Calvert; 'A Leafy Glade in June,' J. Boddington; 'Little Nell and her Grandfather,' Miss Joy; 'On the Thames, Chelsea,' J. Dugardin; 'Rat Hunting,' C. Josi; 'Blackwall Reach,' J. Dugardin; 'Poussin's Villa on the Tiber,' H. Fryer; 'Chepstow, on the Wye,' Copley Fielding; 'Summer Evening,' A. W. Williams; 'A Shady Lane,' E. Williams, sen.; 'The Gipsies' Retreat,' J. Shayer; 'Llyn Dinas, N.W.,' A. Perigal, jun.; 'Ulwater,' T. P. Hamilton; 'View in Kent,' Jane Nasmyth; 'The Witch of the Well,' G. H. White; 'Lane Scene,' J. Robinson; 'Ulwater,' A. Hunt; 'Italian with Racoon,' J. H. Mole; 'A Lock near Windsor,' A. Vickers; 'A River Scene,' T. Physic; 'Gourmands,' W. Macduff; 'View near Tremadoc,' L. Aspland; 'On the Sussex Coast,' J. Dugardin; 'View of Eicho Castle,' M. Nasmyth; 'Scene on the Isle of Dogs,' J. B. Pyne. The total amount received for shares would be £988, of which a certain amount was allotted for the payment of the expenses, printing, advertising, &c., and another sum for the engraving from Stone's picture of 'The Heart's Misgivings,' a copy of which is furnished to every subscriber, on application; leaving £545 to be appropriated in prizes. It was thus apportioned:—There were 36 prizes, viz., one, the principal prize, of £100; one of £50; two of £30; five of £20; ten of £10; and twelve prizes of £5 each.

[We have no space for remarks; but we must observe that we do not think much judgment or taste has been displayed in the selection; and it is impossible to approve of the expenditure of nearly half the subscriptions in purchasing impressions of an old print.]

#### REVIEWS.

**THE TEN CARTOONS EXHIBITED IN WESTMINSTER-HALL,** to which the Prize of One Hundred Pounds each was awarded. Edited by FRANK HOWARD. Published by THOMAS M'LEAN.

These, it will be remembered, are the cartoons to which premiums were respectively awarded subsequently to the determination of the principal prizes. They are lithographed and published in folio, but the manner of the work throughout is extremely unequal, and we apprehend that a comparison with the originals would show several defects. It is in many respects unfortunate that the direction of the work should have been undertaken by the artist whose name accompanies it, inasmuch as he himself is deeply interested in the reputation of the cartoons. The drawings follow in their numerical order according to the catalogue; but it is nevertheless again unfortunate that the cartoon of the editor should be first in the series, with the exception of that of Sir William Ross, which has been selected for a frontispiece, but wherefore no good reason can be divined. The composition, 'Una coming to seek the Assistance of Gloriana,' seems in the principal passages to be even less emphatic than the original; and the foreground figure sitting on the floor appears defective in drawing. There is in certain parts an affectation of freedom and decision of outline which sorts very ill with the careful feebleness of other parts of the drawing. This is followed by Mr. Ripplingille's cartoon of 'Una and the Red-Cross Knight led by Mercy to the Hospital of the Seven Virtues.' With respect to this work we have received a letter from Mr. Ripplingille, complaining of the numerous errors, to use the mildest term, which are manifest in a comparison of this copy with the cartoon itself. This is lithographed by Mr. Howard himself, who has vulgarized in an extreme degree the figures of Una and the Red-Cross Knight, besides having taken unwarrantable liberties with other parts of the cartoon. The sketch by Mr. Howard, R.A., 'Man beset by Contending Passions,' is decidedly improved upon in the lithograph; the tones are everywhere more forced, the ground appears to be lighter than in the original, and there is clearly more care in this reproduction than in many of the others. In Mr. Stephanoff's composition from 'Comus,' 'The Brothers releasing the Lady from the Enchanted Chair,' there is also much care; and, without having an opportunity of collating the lithograph and the cartoon, it appears to us that the spirit is well preserved. Mr. Waller's cartoon, 'The Brothers driving out Comus and his Rabble,' has been lithographed by himself, and in a manner to do injustice to the original drawing; the same may be said, and without any qualification, of Mr. Thomas's work, 'St. Augustine Preaching to the Saxons.' The next is Mr. Claxton's cartoon, 'Alfred in the Camp of the Danes,' which is by no means so carefully made out as the two preceding. This is followed by the last of the series, Mr. Corbould's 'Plague of London,'—a composition admirable in the cartoon, but flattened down to insipidity in the drawing before us. In the corners of the lithograph appear the imprints—"Designed by Edwin Corbould: Drawn on stone by Frank Howard." Now, the artist's name is not Edwin but Edward.

We regret that we have not space to insert, in its entire form, the letter we have received from Mr. Ripplingille, expressive of his dissatisfaction at the treatment which his cartoon has received at the hands of Mr. Howard. He commences by claiming our notice of such abuses, and proceeds thus to state his case:—

"Mr. Maclean made an offer to me, and I suppose to the rest of the competitors, of £10 for copyright, which by me was refused. Mr. Howard then made an application for the same purpose, offering no remuneration at all except the casualty of a share in the profits; this I accepted, and Mr. Howard set to work. On my return from the country last autumn, I found my cartoon lithographed; but when the proof was shown to me I felt a dissatisfaction at the mode in which it was executed, and a disgust, as the truth must be told, which, for fear of hurting Mr. Howard's feelings, I expressed in the mildest terms. I was told, in the teeth of my conviction, that it could be easily altered, and asked to touch upon it; but as every character in it had, to my eye, been glaringly mislaid, and the forms worse drawn than the originals,—in short, it was no copy whatever of my work,—I saw that no touching or re-



touching could remedy the evil, and that nothing but a renewal of the whole could serve the purpose. Mr. Howard did not agree with me; and, after a good deal of argument, made some trifling alterations. I saw from the first that my objections made no impression on Mr. Howard. I therefore wrote to Mr. Maclean, telling him he must not publish the print as it was; and I frequently expressed my determination to Mr. Howard that the print should not be published as it was," &c.

Notwithstanding, however, Mr. Rippingille's urgent remonstrances, the lithograph is published, as he says, "with all its imperfections on its head." He goes on to describe the unwarrantable changes that have been made in the work:—

"I have," he says, "new positions, new aspects of faces, with the addition of a new limb or two, and a corresponding list of omissions." \* \* \* But, as if to compensate for certain omissions, some additions are given: the child, for instance, in the group in the gallery has an extra fore-arm added to that given her by the painter; one of the females has a hand and arm short, and the other has a head. To descend to all the other particulars would be to take the whole composition to pieces, for there is not one head or one form in the whole that has been rendered faithfully or even tolerably. I must conclude by saying that I do not wish to cast blame upon anybody: I wish only to clear myself of the charge of having been guilty of so atrocious a production as that which is imputed to me by the lithographic print which has been executed by Mr. Howard, and published by Mr. Maclean; and to prove that I did all I could to prevent its coming forth, and am both sorry and ashamed to see it make its appearance."

These extracts from Mr. Rippingille's letter are more effective than any comments which we can offer upon proceedings so unbecoming a brother artist, and one so immeasurably inferior to Mr. Rippingille in talents.

**PORTRAIT OF VISCOUNT SANDON, M.P.** Painted by J. H. ILLIDGE. Engraved by G. R. WARD.

The original portrait we saw at Liverpool; it was painted for a public body; and confers high credit on the artist, as well for the manner of its execution, and the general power displayed in drawing and colouring, as because it is a very striking likeness of the noble lord who represents Liverpool. It is, moreover, agreeably like; preserving, all the characteristic traits, but so rendering them as to picture his lordship in one of his most pleasant moods—copying his features, it would seem, just at the moment when he was in the best of all possible humours with the world and himself. We by no means desire to convey a notion that Lord Sandon—although a good manly person, with a fine face and a highly-intellectual expression—has been exhibited by the artist as over-well satisfied with the semblance of the sitter; Mr. Illidge has most happily and successfully achieved that which every portrait-painter should labour earnestly to attain: he has given us a very accurate likeness, sacrificing no particle of truth, yet he has so managed that we must look a second time to be convinced there has been no flattery. The print has been excellently engraved by Mr. G. R. Ward. The portrait is full length; and every portion of the engraving exhibits the judgment and skill of the artist.

**THE SISTER.** Published by NORTON, Birmingham.

This is a reduced copy (in line) of one of the heads from Doo's engraving of 'Nature,' after Sir Thomas Lawrence. We notice it chiefly because it is the work of a young artist of Birmingham, and issued by an enterprising publisher there. It is a piece of work of rare excellence; the sure promise of future fame; we have never seen an early attempt that justifies a more favourable augury. So, indeed, others would seem to think; for we understand the engraver, a Mr. W. T. Roden, has been already intrusted by a London publisher with a work of some magnitude and much importance, to engrave in line.

**CENNINO CENNINI'S TREATISE ON PAINTING.** Translated by Mrs. MERRIFIELD. Published by EDWARD LUMLEY, Chancery-lane.

The translation of Cennini's recipes has often been spoken of in the ART-UNION as a desideratum in the turn which Art seems about to take. The blame is filled up by a lady to whom all praise is due for the patience and knowledge she displays in a work so beset with the technicalities of earlier Art. This work of Cennini is but little known, and, but for the growing desire of information in

the practice of the old masters in fresco, would be yet less so. We may reckon Cennini among the Giottoeschi; and, when we remember the very few really useful treatises that have appeared on the practice of painting, it is wonderful that this writer should have been so long overlooked even by his own countrymen; for Vasari dismisses Cennini with a mere parenthetical notice: an example generally imitated by subsequent Italian writers on Art, until Tambroni having prevailed upon the Prefect of the library of the Vatican to search for the manuscript, applied for and obtained permission to publish it on its being discovered. Writers upon Art generally are not distinguished in the profession;—of lecturers we say nothing, for the composition of these essays is a part of the duties of heads of schools;—the remark applies to Cennini: he is better known as a writer than as a painter. He was the pupil of Agnolo Gaddi, the son of Taddeo, who was the Giulio Romano of Giotto. The period of his birth is not known, but it may be estimated as about the middle of the fourteenth century; but his recipes were not written until he was advanced in years, having been finished in 1437. Since the days of Giotto and the Gaddi, the study and practice of Art has been much simplified. At that and in subsequent times, when the Art was literally a *mystery*, there was no such thing as self-education, which prevails, we may say, to the utter exclusion of pupillage among ourselves. Every painter was the long-tried apprentice of a master, who imparted to him the secrets of the profession only piecemeal; for the laboratory was second in importance only to the studio.

The treatise is divided into six parts, each of which bears in every line ample evidence of the unweary industry with which the old masters prosecuted their experiments, and shows that comparatively little, since their time, in the way of really valuable colour, has been added to the palette. Cennini's style of painting is simple to a degree. He commences his precepts for the "noble art" in all reverence of all the saints of God, "and in the reverence of Giotto, of Taddeo, and of Agnolo the master of Cennini, and for the utility and good, and advantage of those who would attain perfection in the Arts." In the first part he treats of drawing and the materials he employed; the second part is devoted to colours; the third to fresco painting; the fourth to painting in oil upon walls, &c.; the fifth describes various kinds of glue; and the sixth treats of grounds, gilding, painting in distemper, &c. &c. In fresco, Cennini recommends the proportions of lime and sand usual among the Italian painters. He says:—"When you are going to paint on walls—which is the most agreeable of all kinds of painting—procure, in the first place, lime and sand, and sift both of them well. If the lime is very rich and fresh, it will require two parts of sand and one of lime. Temper them well together with water, enough to last you fifteen or twenty days. Let the lime rest for some time till it be quite slacked, for if any heat remain in it, it will crack the plaster." The Germans use more sand, the proportion being about three parts to one of lime. The modern practice of preparing the wall requires three coats, and this is the number prescribed by Alberti Palomino and others; but Cennini speaks of only two, and he gives the methods of Giotto and the Gaddi, and calls each coat *intonaco*.

This book necessarily contains much that is now superseded by the facilities of experience; but it also abounds with valuable information to the enterprising artist. Its communications may seem redundant, but it must be remembered that it was addressed to painters when the preparations necessary for the practice of Art were known only to a few; and it cannot be regarded otherwise than as a valuable addition to our limited catalogue of really useful art-literature.

**THE COMPLETE ANGLER; OR, THE CONTEMPORATIVE MAN'S RECREATION, OF ISAAC WALTON AND CHARLES COTTON.** Edited by JOHN MAJOR. Publisher, Bogue, Fleet-street.

Dear old Isaak! How truly welcome is this beautiful copy of his true heart and pure mind! It would be idle to say a word in praise of his book,—worse than idle to gild refined gold. It is part of our creed to believe that no veritable angler can be other than a good man; at least, we never knew

"a brother" who was not "all right" as regards his duty to his God and to his neighbour; it is the rankest heresy to doubt the natural virtue of a genuine lover of the simple sport; the foulest libel to assert that he is capable of evil thoughts. A blessing on the memory of this best of good men—the pleasantest companion, the safest guide, the sweetest counsellor, the truest friend, a century and a half after he has been in his grave! If, however, a line is needless to recommend the matter in this book, we might properly occupy a page in speaking of the manner in which it is placed before the craft. It is in all respects worthy; edited by a veteran, whose latter years are passed in the sober and happy shelter of the CHARTER-HOUSE—an asylum he has justly earned, and whose "wide open gates" never admitted a gentler spirit or a kinder heart. The embellishments are very numerous, on steel and on wood; for the latter Mr. Major has obtained the aid of Creswick, Meadows, and other loving friends; and the former are all after the pencil of Mr. Absolon, who has entered thoroughly into the very soul of the author. Never has honest Isaak been portrayed by a taste more truly kin. The book is beautifully "got up." We lament we cannot now do more than recommend it warmly to all who can appreciate the honest old man—"Father Isaak!"

**NURSERY RHYMES, TALES AND JINGLES.** Publisher, JAMES BURNS.

In this rare book every page is illustrated by engravings on wood; and the illustrations are very beautiful, in reference both to design and execution; some of the prints, indeed, are of surpassing excellence. We regret that we can bestow no larger space upon a work that may justify enlarged and elaborate criticism.

**THE ECCLESIASTICAL ARCHITECTURE OF GREAT BRITAIN, FROM THE CONQUEST TO THE REFORMATION.** By HENRY BOWMAN AND JAMES HADFIELD, Architects. London: PARKER, Strand.

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